

NYPL RESEARCH LIBRARIES

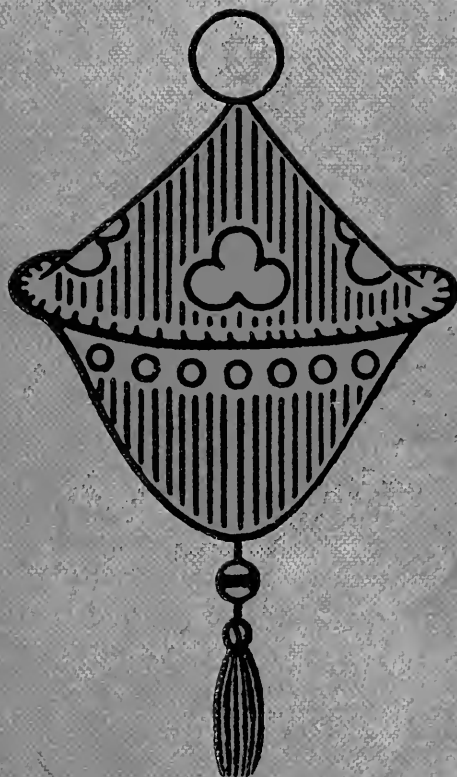


3 3433 08044346 2

HUNDRED THINGS A GIRL CAN MAKE



BONNIE E. SNOW
HUGO B. FROEHLICH



64
5

1. Uk

AD

<u>P</u>	<u>M</u>	<u>R</u>
	<u>0</u>	<u>4</u>
	5	6
<u>1</u>	<u>1</u>	<u>1</u>
	11	10
<u>2</u>	<u>2</u>	<u>2</u>
	22	20
<u>4</u>	<u>4</u>	<u>4</u>
	44	40

3-MNH

Snow

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/hundredthingsgir00snow>

A HUNDRED THINGS A GIRL CAN MAKE

BY

BONNIE E. SNOW

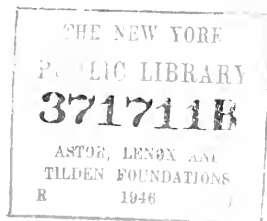
AND

HUGO B. FROELICH



THIRD IMPRESSION

PHILADELPHIA AND LONDON
J. B. LIPPINCOTT COMPANY



COPYRIGHT. 1922. BY J. B. LIPPINCOTT COMPANY

*Electrotyped and Printed by J. B. Lippincott Company
The Washington Square Press, Philadelphia, U. S. A.*

PREFACE

THIS addition to the numerous books on Handicrafts for Girls justifies itself in three distinct ways: it makes its approach to the subject from the standpoint of art; the materials used and the problems offered are neither commonplace nor hackneyed; and the finished results, if attained through a careful following out of the directions given, are not only of artistic interest, but possess as well unquestioned commercial value.

For these reasons, it is hoped that the book will appeal to mothers who desire to provide high standards of handwork for girls; to teachers of Domestic Art and Home Decoration who seek new ideas and fresh inspiration for their classes; and to the girls themselves, who are ever responsive to suggestions that bear upon the question of "fancy work."

The average girl is bound to do something with her fingers. The so-called "art" needlework of the day gives her little opportunity for invention or for self-expression. Generally, she follows specific directions or a set pattern, feeling no responsibility for the design, nor for the artistic quality of the result. In such work, conscientious though she may be, the Girl may violate every art principle known to man, but she does it unconsciously, for she is ignorant concerning art principles. She follows the standard set by the pattern she has purchased at the department store, and she devotes endless time and patience to the production of articles that should never have been imagined nor created!

These Hundred Things a Girl Can Make will suggest new fields for her activity and will bring to the youthful worker some realization of the meaning of "joy in the doing."

Here for the first time are offered simple approaches to the limitless fields of creative art. Step by step the idea unfolds. The process is alluring and the result convincing. The Girl is no mere copyist in working out these problems. She becomes, in a certain sense, a creator. Her product is not like any other product. It is characterized by the freshness

of invention and it carries the stamp of individuality. Such work as this, done in the light of creative imagination, will play no small part in the development of national art standards.

In assembling the various problems which appear in this book the authors desire to acknowledge their indebtedness to several co-workers, among whom are Miss Ella L. Langenberg, of Chicago; Miss Katherine H. Scott, of the University of Illinois; Miss Jean Corser, of Cleveland, Ohio; Miss Caroline Sheldon, Miss Marguerite Marquart and Mrs. Ida W. Stroud, all of Newark, New Jersey.

CONTENTS

CHAPTER	PAGE
I. ARTICLES MADE OF FELT.....	1
A Pin-tree Made of Felt. Japanese Hot Dish Mats. An Elephant Button Bag. A Felt Holder for a Tea-pot Handle. A Child's Noah's Ark Bag. A Handkerchief or Work Bag Made of Felt. A Table Mat Made of Felt and Decorated with Block Printing. A Shopping Bag Made of Felt and Decorated with Block Printing. A Felt Handbag Decorated with Appliquéd and Wool Embroidery. Ten Cent Hats with Felt Decorations.	
II. ARTICLES MADE OF CARDBOARD AND PAPER.....	29
A Needle Book with a Bright Cover. Necklace Made of Paper Beads Strung with Glass Beads. Another Necklace Made of Paper Beads. A Box for Holding a Ball of Twine. A Handkerchief Box Decorated with a Stick-printed Design. Decorative Paper Flowers. A Paper Candle-shade. A Paper Shade for an Electric Lamp. A Japanese Fish Kite. A Portfolio Covered with Wrapping Paper, Cracked and Dyed. A Chinese Coin Purse.	
III. ARTICLES MADE OF WOOD.....	59
Tumbling Tom. An Elephant Cardholder. A Decorative Hanger for a Telephone Book. Decorative Window Stops: Figure Motive. Window Wedges Made of Thin Wood and Decoratively Painted. A Balancing Parrot. Plant Stick Made of Thin Wood. A Toy Horse Made of Wood and Decoratively Painted. The Dowel Doll.	
IV. PAINTED THINGS.....	91
A Glass Container Transformed into a Cracker Jar. A School Bag Decorated with a Band of Appliquéd Felt and Painted Handles. Curtain Clasps Made from Spring Clothespins. Curtain Pulls Made from Painted Spools, Button Molds and Beads. A Clothespin Doll. A Painted Bottle Used as a Flower Holder. A Palmleaf Fan Decorated with Enamel Paints. Celluloid Powder Boxes Decorated with Enamel Paints. A Decorated Picnic or Market Basket. A Brick Decorated to Serve as a Door Stop.	
V. NEEDLEWORK.....	115
A Boutonnière Made of Felt and Germantown Yarn. A Pinwheel Made of Cardboard and Decoratively Painted. A Child's Bib Decorated with Appliquéd Gingham Shapes. A Tea Napkin of Cotton Crepe with Cross-stitch Decoration. A Garden Apron Made of Unbleached Muslin with Appliquéd Design. A Cap and Apron Made of Unbleached Muslin with Decorations in Wool Stitchery or Appliqué. A Tied and Dyed Pillow Cover. A Tied and Dyed Pillow Decorated with Wool Stitchery. A Tied and Dyed Table Runner Made of Cotton Crêpe. A Table Runner Tied and Dyed in a Wave Design. A Tied and Dyed Blouse of Unbleached Muslin, with Wool Stitchery.	

A HUNDRED THINGS A GIRL CAN MAKE

PART ONE

CHAPTER I

Articles Made of Felt

FELT is not a new material. We have worn it in slippers and in hats and caps. We have used it in mats and in coverings for tables and pianos. Cabinet makers have lined boxes and drawers for silver with it, and college students have for years waved pennants of felt at foot-ball games and at various "meets" and field days. Felt is a fabric well known to the commercial world, but its use as a material for making articles of use and beauty is not general because its possibilities and its attractiveness are not realized.

Felt is not woven or spun, but is made of a mass of wool or cotton fibres, pressed and rolled into a fabric of uniform thickness. Its cut edges require no trimming or hemming to keep them from raveling. From the cutting of decorative shapes of paper to the cutting of decorative shapes of felt is therefore an easy step.

Felt is manufactured in a variety of fine colors and is sold in the shops by the yard. Its extreme width (it is two yards wide) makes it impracticable for the industrial art worker to purchase a number of colors, in this form. School supply houses and some department stores have therefore provided a number of assorted colors of felt, cut in small pieces, and put up in packages. One of these packages would furnish material for many of the problems described in this chapter.

If one is so fortunate as to live near a felt mill or a factory where articles of felt are manufactured, it is often possible to buy cuttings, scraps and waste of the material by the pound. This will give a variety of colors in small pieces and at slight expense. Black and white should be included with a collection of bright colors.

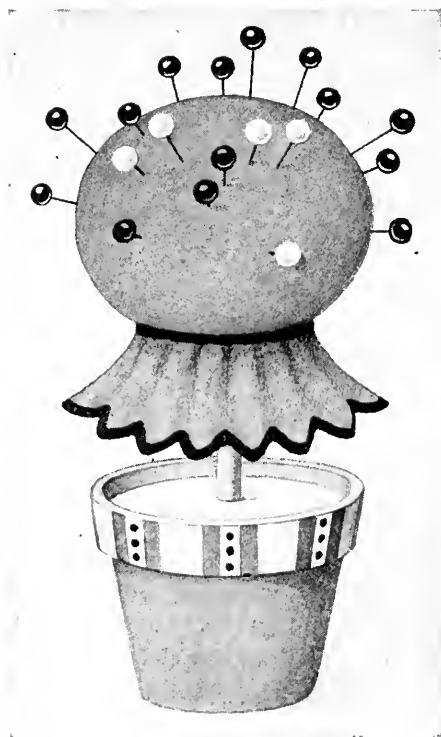


FIG. 1.

A Pin-Tree Made of Felt

The pin-tree (Fig. 1) is really a pin cushion, and is a bright accessory for dressing-table or bureau. The smallest flower pot known to commerce was used as a basis. The diameter of its top and its vertical height measured two inches. It was filled with wet plaster of paris (Fig. 2), and a round stick or dowel cut five inches long, was set in the plaster (Figs. 3 and 4). In the absence of a suitable stick, a section of lead pencil answers the purpose. When the plaster had hardened, the flower pot and stick were painted with opaque water color in a tone selected with reference to the felt that was to be used for the tree. When the undercoat was dry, a border was painted on the flange of the flower pot, as shown in Fig. 1. When this painted border was dry, a coat of white shellac was applied, and the flower pot with its stick was set aside to dry. (Shellac that is commercially supplied is too thick for this type of work. It should be diluted

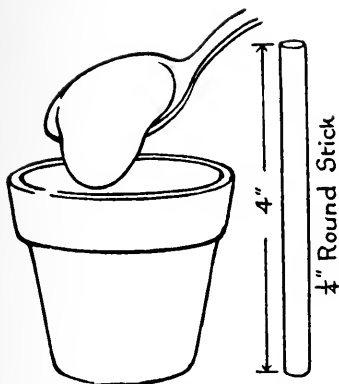


FIG. 2. Filling Flower Pot with Plaster of Paris.

FIG. 3. Round Stick.

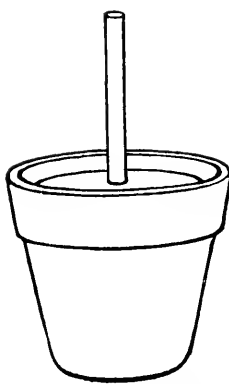


FIG. 4. Round Stick Set in Plaster.

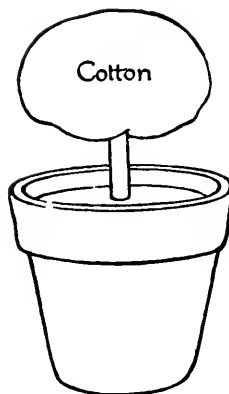


FIG. 5. Cotton.



FIG. 6.

FIG. 7.

FIG. 8.

with alcohol. Two coats of this shellac give better results than one coat of thick shellac.)

The next day, a wad or ball of cotton was glued and tied to the top of the stick as shown in Fig. 5. A circular piece of felt about five inches in diameter was then prepared. The edge of this circle was cut in points, and outlined with a painted marginal band of opaque water color. The

circle thus decorated was placed over the cotton and tied with yarn securely to the stick. Pins with white and black bead heads were then stuck in the tree. These beadlike heads might be painted with opaque water colors to carry out any color scheme desired. When this is done, a coat of varnish should be added to the painted beads, to give a glossy finish.

The color scheme used in Fig. 1 consisted of orange for the flower pot and stick, white, orange and black for the painted boarder on the flange, emerald green felt for the cushion, with painted points in black, and black yarn used in tying the cushion to the stick. The pin heads were black and white, the white surface of the plaster remaining unpainted. Figs. 6 and 7 show three more designs that might be used in making this attractive and useful article.

Fig. 6 was worked out in a color scheme of blue and orange. The flower pot was painted dark blue, and the felt for the cushion was bright orange. Small circles of black felt were glued to the tree, as an added decoration. In Fig. 7, a scheme of yellow and violet was chosen. The flower pot was yellow with a black wave-and-dot border, while the cushion was dark violet with a painted decoration in yellow. Fig. 8 was finished in a scheme of blues and greens. The flower pot was dark green with a border in two lighter tones of green. The cushion was blue, with light green circles pasted upon it.

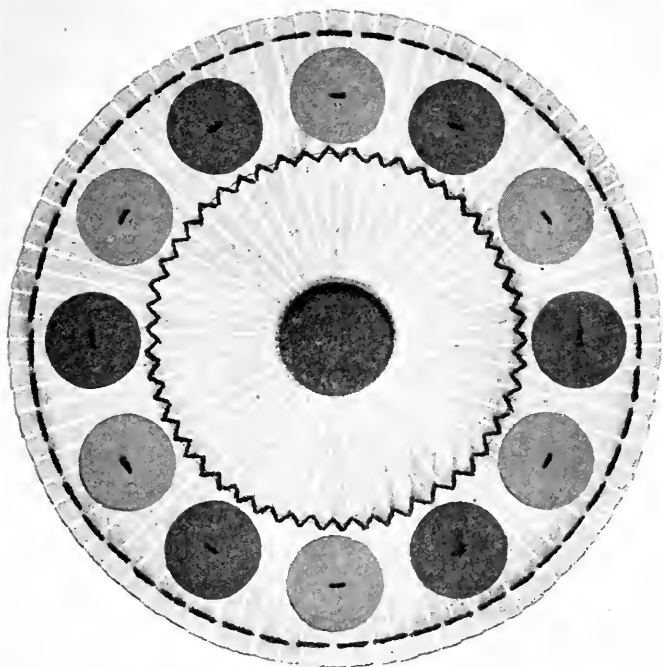


FIG. 1. A Japanese Hot Dish Mat with Decorations of Felt Appliqué.

Japanese Hot Dish Mats

Sometimes in the Oriental shops we find sets of hot dish mats, made of cardboard circles, ovals, or rectangles wrapped with raffia, straw or grass. These sets are generally five in number, and range in size from six to twelve inches in diameter. Enhanced by a simple decoration of colored felts, these mats are extremely decorative, and are useful on the luncheon or tea-table, or about the house wherever the protection of a polished surface is necessary.

The five mats afford an opportunity for expressing five different color schemes, all equally interesting. The surface of the mats is neutral in tone and provides a suitable background for any color scheme chosen. The unit of design is a circle, about an inch and a quarter in diameter. Fig. 1 shows one of the finished mats. The colors selected formed a complementary scheme of yellow and violet. Fig. 2 shows the mat undecorated. The white thread stitches have been covered with similar stitches of black

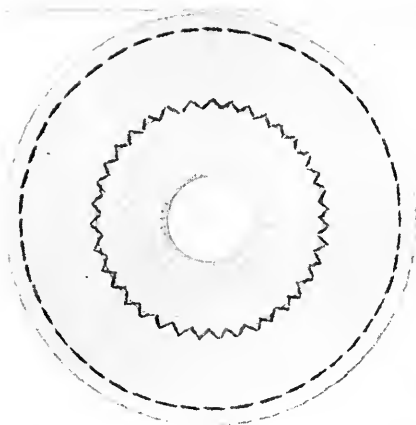


FIG. 2. A Japanese Hot Dish Mat Undecorated.



FIG. 3. Tracing Around Coin on Felt to Secure Disk.

Germantown yarn. Fig. 3 shows a coin (a quarter) placed upon a piece of light violet felt, with a pencil tracing the shape. The cut-out felt circle appears above at the right. Similar circles were cut from yellow felt, the whole number of circles used in making the border depending on the size of the mat. Alternate circles of yellow and light violet were spaced within the outer rim of the mat, the distance between the units being carefully adjusted. When good spacing was secured the units were first pasted in place and afterward fastened with a single stitch sewed through the center (see Fig. 1). A couching stitch of black and white Germantown was used to cover the outer row of stitching on the mat (see Fig. 1). The whole mat was then lined with a circle of violet felt, a little darker than the tone used for the circular units. This lining was shaped by tracing around the mat itself. It was then cut out and glued to the under side of the mat. In the absence of a piece of felt sufficiently large for this lining, colored paper may be substituted.

Other color schemes that might be used in working out these mats are as follows:

- (1) Bright red circles with black lining for the mat.
- (2) Circles of yellow and yellow-orange, with lining of yellow-green.
- (3) Orange and light orange circles with lining of normal blue.
- (4) Blue and blue-green circles with lining of blue-violet.

In all these schemes, black yarn should be used for the stitches.

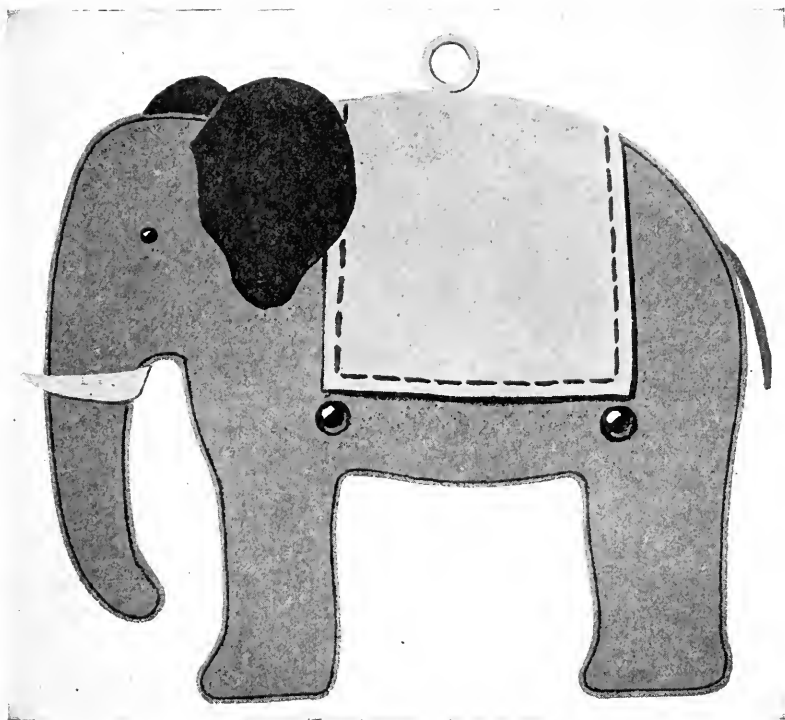


FIG. 1. An Elephant Button Bag.

An Elephant Button Bag

This bag, which may be used for buttons or marbles, is a source of delight both to maker and user. Gray felt was selected for this, with a blanket or saddle cloth of gorgeous orange (Fig. 1). Fig. 2 shows the drawing of the shape which forms the pattern of the bag. Two separate pieces must be cut like this (Fig. 3). Fig. 4 shows the pattern for ears and tusks. Gray felt, slightly darker in tone than the felt used for the body of the elephant, should be selected for the ears, and white or ivory felt for the tusks. Fig. 5 shows the two large pieces of gray felt machine-stitched together, with a three-inch opening left across the top. The saddle cloth is a rectangular piece of felt, measuring two and a half by five inches, decorated with a running stitch of black. This saddle cloth is sewed to the back of the elephant, leaving the front edge of the opening free. A snap fastener is sewed to the saddle and to the front side of the bag, as

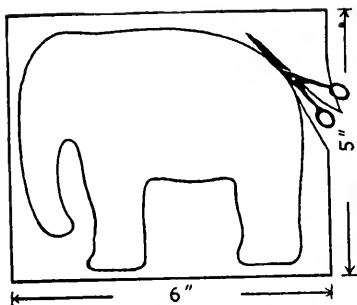


FIG. 2. Shape of Elephant Drawn on Paper and Cut Out.

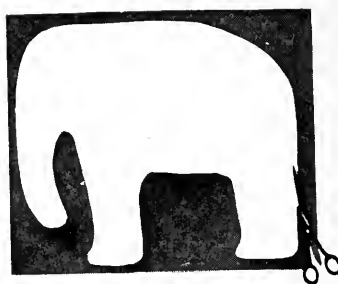


FIG. 3. Pattern Placed on Felt and Cut Out. Two like This.

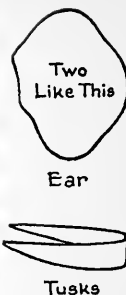


FIG. 4.

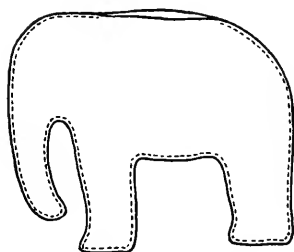


FIG. 5. Two Sides Stitched together to Form a Bag

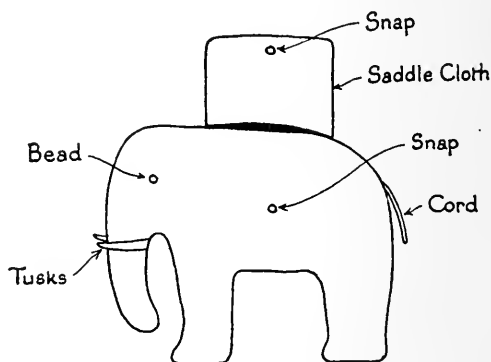


FIG. 6. Opening of Bag Covered by Saddle Cloth.

shown in Fig. 6. A piece of gray soutache braid, a narrow strip of felt or a bit of cord will suggest a tail, while small bright beads, orange in color, used for the eyes, will give to our elephant the well-known expression of sagacity.

Small brass bells which may be purchased at the ten-cent store, are attached to each corner of the saddle cloth. A bone or brass ring, sewed to the middle of the saddle cloth, makes a convenient hanger (see Fig. 1).

Other color schemes which might be used with equal success are suggested:

- (1) Black felt for the elephant, bright green saddle, gray ears and tail.
- (2) Dark violet elephant, bright yellow saddle, white ears and tail.
- (3) Brown elephant, orange saddle, yellow ears and tail.
- (4) Dark green elephant, bright red saddle, gray ears and tail.

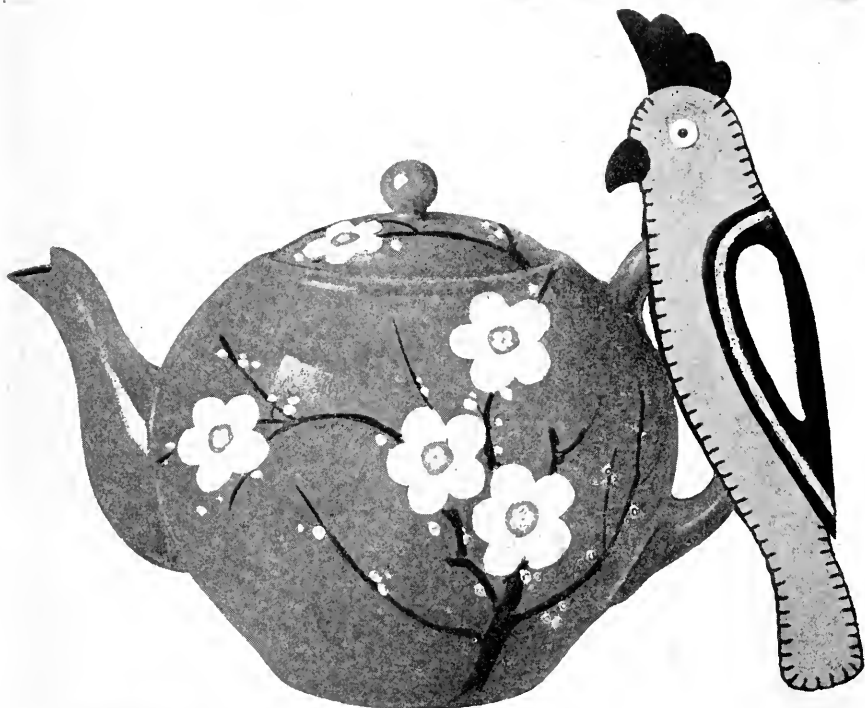


FIG. 1. A Felt Holder for a Tea-pot Handle.

A Felt Holder for a Tea-pot Handle

The parrot's shape and the parrot's brilliant scheme of coloring have been the suggestions for the attractive addition to the tea-table which is shown in Fig. 1. Its use is to protect from injury the hand that "pours." Its color scheme may be adapted to the rest of the tea-service or to the color scheme of the dining-room. Our model is made up in an analogy of yellow, orange and red, balanced with black and white.

Fig. 2 shows the pattern drawn or cut on paper which is three by eight and one-half inches in size. Fig. 3 shows the pattern laid on a piece of folded felt, orange in color. The parrot shapes must appear alike on both sides, in the finished holder, and they must be joined together as shown in Fig. 4. Fig. 5 shows that all cut edges are covered with a blanket stitch, and that the edges of the head and tail are button-holed together, leaving an opening in which the handle of the tea-pot is to be slipped.



FIG. 2. Pattern of Parrot Cut from 3x8½" Paper.

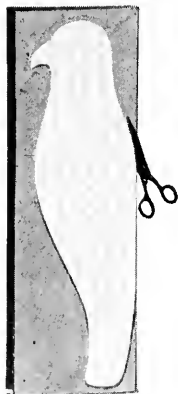


FIG. 3. Paper Pattern Laid on 6x8½" Felt Folded on Long Diameter.



FIG. 4. Felt Unfolded.

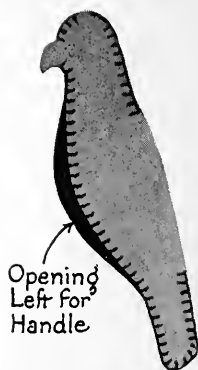


FIG. 5. Edges Button-holed with German-town Yarn.

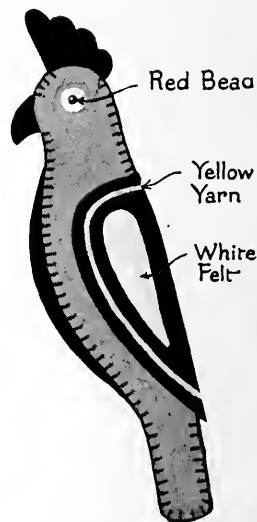
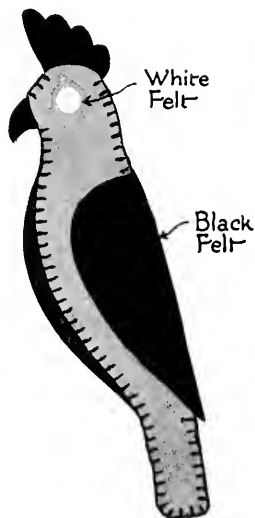
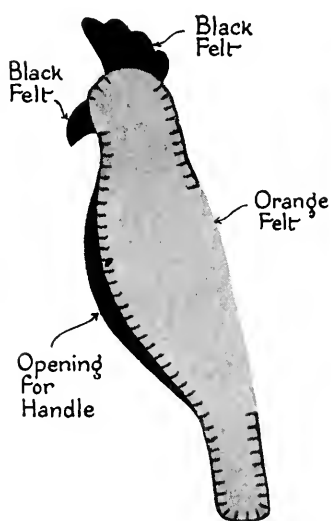


FIG. 6. Steps in Developing Decoration of Holder.

Fig. 6 shows the steps in developing the decoration. Duplicate pieces of black felt are cut for bill, comb and wing. White shapes are added for eyes and for wing decorations. These shapes are first pasted in place and afterwards secured with stitches of yarn. The finishing touch is supplied in a red bead, sewed on the white circle which locates the eye.

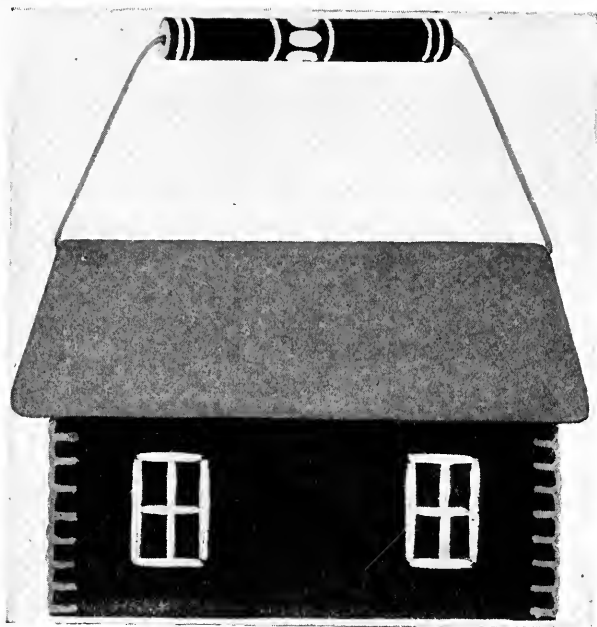


FIG. 1. A Child's Noah's Ark Bag.

A Child's Noah's Ark Bag

A charming little bag for which a child will find many uses is illustrated in Fig. 1. Its form suggests a little house. One use which was made of it gave it the name "Noah's Ark," because it was filled with little wooden animals, such as are found in the well-known toy, always popular with children. If wooden animals cannot be obtained, a delightful substitute for them is found in animal crackers, which are short-lived, however, for their destiny decrees that they shall be eaten!

The chief attraction of this little bag will be its color. Orange and yellow-green, yellow and violet, bright red and gray are three of the many combinations which may be selected. Stitches for the windows and for fastening the sides together should be made with black or white yarn. In all instances, the cord and the handle should be made to harmonize with the chosen colors of felt.

Fig. 2 gives the dimensions and the pattern for the "roof," which forms the top part of the bag. It is generally the brighter of the two colors used. The pattern should first be cut from paper and then the felt shape should

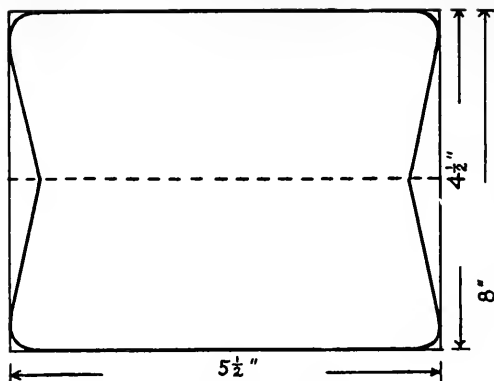


FIG. 2. Pattern for Roof of House.

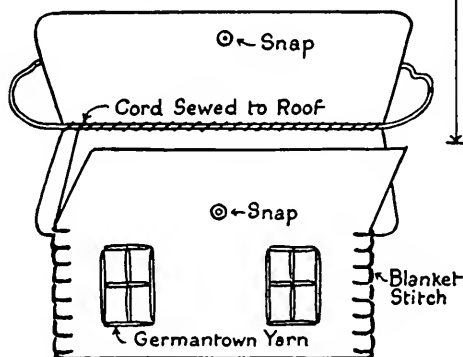


FIG. 4. Parts of Bag Assembled.

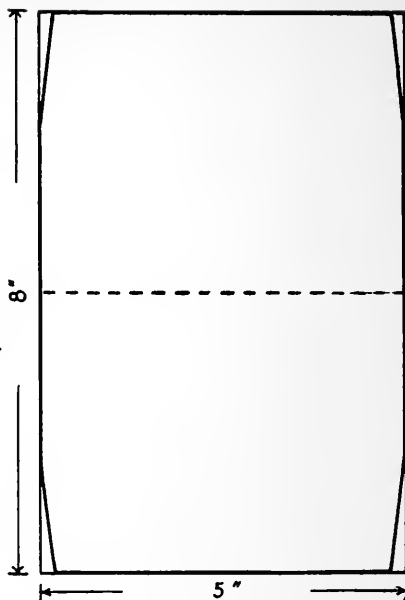


FIG. 3. Pattern for House.

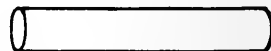


FIG. 5. Wooden Handle from Which Wire Has Been Removed.

be cut from it. Fig. 3 gives the dimensions and shape for the "house" which forms the lower part of the bag. This, too, should first be cut from paper, as felt is too precious to waste through any misfits.

Before the straight edges at the sides of the bag were blanket-stitched together, the windows were sewed on one side. Six long stitches of yarn were used for each little window (see Fig. 4). Then the straight edges of the bag were blanket-stitched together. The handle was a common wooden parcel-carrier, with the wire removed (see Fig. 5). A coat of black opaque water color was applied to the handle and allowed to dry. Then the decorative bands were painted in white and one color. Generally, this one color matched the color of the "roof." When this paint was dry, the handle was given a coat of shellac.

The cord was knotted in the well-known "Idiot's Delight" method. It

may be made of yarn or cotton, but in color it must play its part in the general scheme. About fifteen inches of knotted cord will be necessary.

Baste the back upper edge of the house to the middle of the roof. Lay the middle section of the cord along the basting and sew it firmly in place with small stitches of thread. Slip one end of the cord through the hole in the handle and knot the two ends of the cord together. Slip the handle over the knot. Remove the basting thread and sew a snap fastener on the under side of the front of the roof and on the outer side of the front of the house, as shown in Fig. 4.

These bags, made in bright colors, are most attractive additions to the Christmas tree.

The traveller will find them most convenient for holding thread, needles, scissors, snaps, buttons and other small but necessary accessories for repairing slight damages to gloves, hose and underwear. The soft, thick texture of felt and the protecting flap formed by the roof makes the "Noah's Ark" an ideal container for the sharp-pointed scissors and for papers of needles and pins.

Other uses for these bags are suggested, as follows:

As holders for hairpins of assorted sizes.

As cases in which to keep lingerie tape, narrow ribbon, tape needles and extra lingerie pins.

As pockets for powder puff or chamois skin.

As safe bags for rings, pins, necklaces and other small articles of jewelry.

A group of girls made for a church sale a number of these bags in a variety of attractive color schemes. They sold readily for fifty cents each. Had they been filled, in accordance with the suggestions given above, the selling price might have been proportionately increased.

In offering for sale any of these simple articles, let us remember that it is the fine choice of *color* that first makes an appeal to the eye. After attention is thus caught, a further inspection must disclose some use for the article, whatever it is—and finally the quality of the workmanship must "stand up" under the closest scrutiny. Uneven stitches, faulty seams or any indication of carelessness in making, will not and should not attract customers.

These are points which must be borne in mind when home-made articles are entered in the commercial field.



FIG. 1. A Handkerchief or Work Bag Made of Felt.

A Handkerchief or Work Bag Made of Felt

A number of these bags, in brilliant colors, was offered for sale at a Red Cross bazaar. Their bright colors attracted a goodly number of purchasers, for the booth in which they were displayed resembled a garden of many-

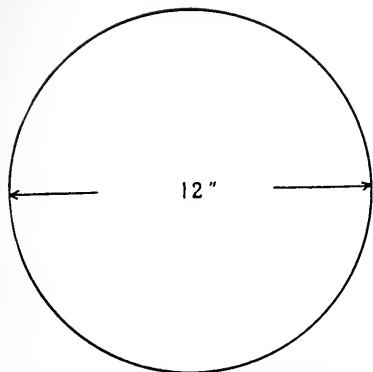


FIG. 2. Ten-inch Disk for Pattern.

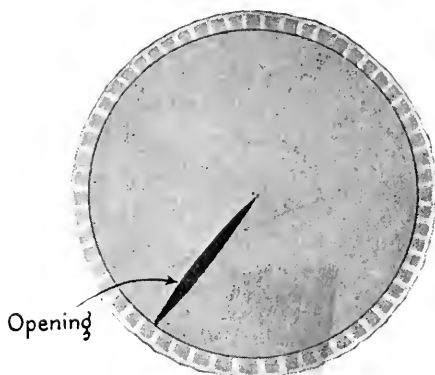


FIG. 3. Two Felt Disks Button-holed Together
Opening Cut in Upper Disk.

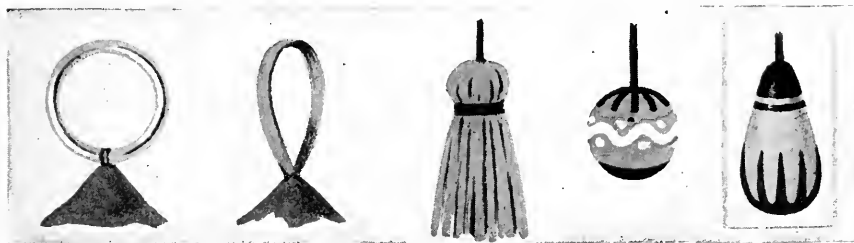


FIG. 4. Glass
Handle.

FIG. 5. Felt
Handle.

FIG. 6. A
Felt Tassel

FIG. 7. Pendants Made of
Permodello.

hued flowers, giving joy and delight, as flowers do, to all who beheld them.

Fig. 1 shows the finished bag. It is made of two circular pieces of felt with appliqué units on the upper disk, forming the top of the bag. Fig. 2 shows the twelve-inch disk of oak tag which was used as a pattern in cutting the felt circles. Two circles, exactly alike, were marked in chalk around the pattern which was laid on the felt. The felt circles were then cut. One of these circles was next cut from circumference to center, as shown in Fig. 3. The cut disk, which was to form the top of the bag, was then decorated with three groups of three circles each, cut from felts of contrasting colors, and appliqué at equal distances from each other. In the model illustrated in Fig. 1, the bag was made of violet felt, the edges were button-holed with light violet yarn and the decorative circles, which were about an inch and a quarter in diameter, were in yellow-orange, yellow and yellow-green. This formed what is called a split complementary color scheme. The edges of the large felt circles were then button-holed to-

gether. If preferred, button-hole stitching may also be used to protect the edges of the opening.

A colored glass bracelet, such as is affected by Chinese laundrymen, was used for the handle of the bag. Fig. 4 shows one of these bracelets attached to the center of the upper disk by means of a narrow felt strap, or a few strong stitches. In the absence of the glass bracelet an inch-wide-strip of felt, sewed to form a loop, does very well. This loop slips over the wrist, in carrying the bag. A tassel of felt or of yarn (Fig. 6) or a pendant of permanent modeling clay (Fig. 7) is then suspended from the center of the lower disk. This serves the double purpose of pulling the lower disk away from the upper, and of providing a decorative finish.

Other forms of decoration may be used upon these circular bags instead of the group of three small circles which forms the unit of design in the bag illustrated.

Simple flower or animal shapes may be cut from felt and appliquéd at regular intervals upon the upper disk; or an entire border might be arranged; instead of these widely spaced units for this, small squares or oblongs might be used. It is not wise to attempt the cutting of broken edges in small pieces of felt, because points, short curves or frequent changes of direction are hard to manage in the thick fabric.

We must not hope to obtain with felt appliqué the same effects that are possible with embroidery. With a needle and silk or wool thread we can do finer and more varied work than with pieces of thick cloth. Different mediums demand different designs and different treatment.

There is also opportunity for originality in the designing of the tassel. In Fig. 1 the tassel is made of yarn. In Fig. 6 narrow strips of felt, cut about a quarter inch in width, have been used. Many variations may be made in the number and style of beads used on the cord which suspends the tassel.

Still another suggestion is found in the gorgeous tassels of Chinese make. These may be bought at shops dealing with Oriental goods, or in many department stores. They are wonderfully effective when used on these bags, although they add considerably to the cost. When a Chinese glass bracelet is made to serve as a handle, a Chinese tassel would be eminently appropriate, as a finishing touch.

Care must be exercised in selecting the right color, if these tassels are used, for a discordant note here would ruin the effect.

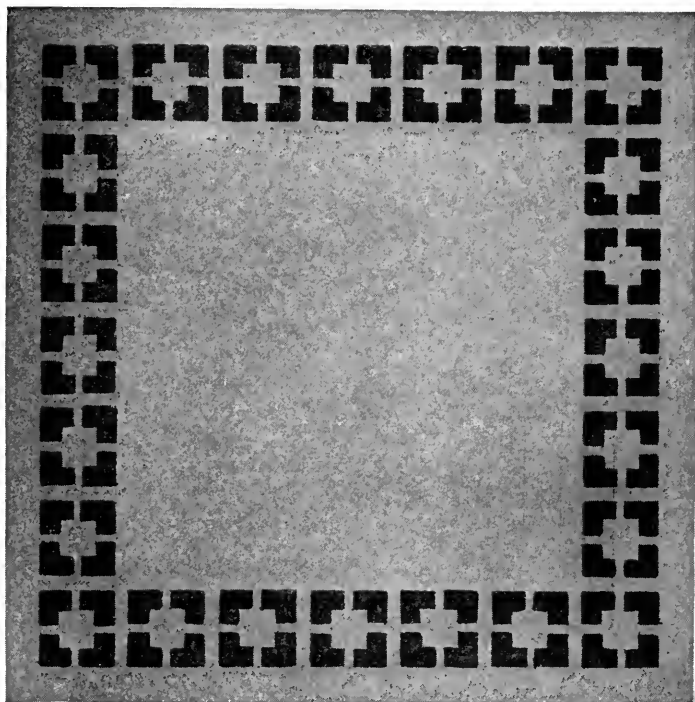


FIG. 1. A Table Mat Made of Felt and Decorated with Block Printing.

A Table Mat Made of Felt and Decorated with Block Printing

Block printing as a craft is not new, but block printing when applied to felt is quite different in appearance from block printing on cotton, silk or velvet. Fig. 1 shows a table mat about twelve inches square, made of orange felt, with a border design printed in black. One block only was used in the printing. The edges of the mat are not hemmed, and no lining is required. It is soft and thick, as the protector of the polished surface of a table should be. Its color may be varied to suit the decorative scheme of the room in which it is to be used. The mat illustrated in Fig. 1 was planned to be used on a dark oak table, under a brass bowl which often held nasturtiums or calendulas.

Fig. 2 shows a simple design which has been drawn on squared paper, then traced on thin paper and pasted to the upper or rubber surface of a linoleum block, in this case about an inch and a quarter square. A sharp stencil knife is seen in Fig. 3, held in the proper position for cutting the

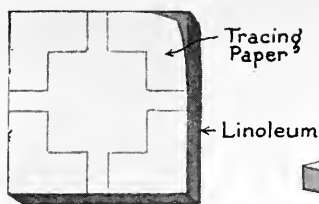


FIG. 2. Drawing on Thin Paper
Pasted to Linoleum Block.

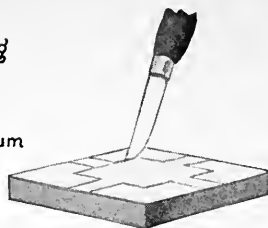


FIG. 3. Knife in Position for
Cutting.

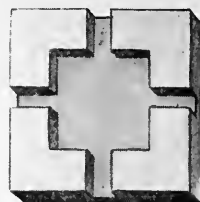


FIG. 4. Block Cut.

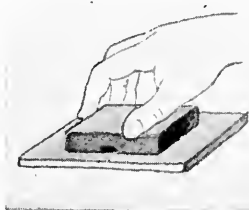


FIG. 5. Block Pressed on
Pad Saturated with Thinned
Oil Color.

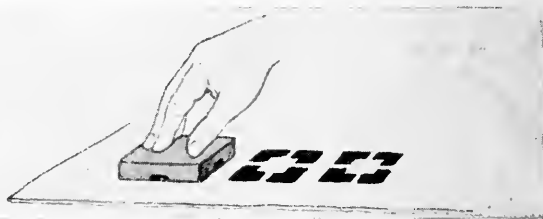


FIG. 6. Method of Printing on Fabric.

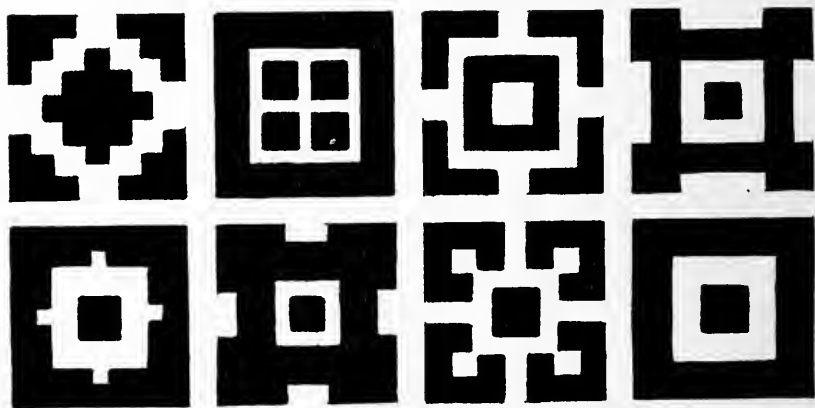


FIG. 7. Suggestions for Printing Block Designs.

lines. All that part of the block not needed in printing the design is cut away and dug out. Edges must be kept straight and corners must be left clean. Fig. 4 shows the block ready for printing.

The best medium for printing is oil paint in tubes. This paint must be thinned by the addition of turpentine or gasoline. A pad made of several

thicknesses of outing flannel should be saturated with the thinned oil paint. The block should be pressed firmly upon the pad, as shown in Fig. 5. Several impressions should be printed on a piece of waste felt until an even print of all parts of the design is secured. Use the pad between each printing.

With a sharpened piece of white chalk, draw with a ruler two squares within the felt square. Plan carefully the distance left between the border and the edges of the felt. The distance between the two drawn squares must be the width of the printing block. Fig. 6 shows the process of printing the border. Fig. 7 suggests a number of designs, any one of which may be easily cut from a small block.

Good block printing never obscures the texture of the fabric upon which the design is printed. The paint used in printing must never be so thick as to form a paste or opaque coating on the cloth. The design must seem to be a part of the fabric itself.

Many designers prefer printers' inks to oil paint for block printing because it is easier to secure with ink a clean, sharp impression. Oil paints, especially when used in printing on thin silk, are apt to show a margin or line of oil between the design and the fabric.

If printers' ink is used, it must be applied to the block by means of a "dauber," rather than by means of a pad. A dauber is made by covering a wad of cotton with a double thickness of silk, tying the silk with thread so that a ball is formed. Spread the ink on a china plate or on a piece of glass, and use the dauber in distributing the ink evenly. Then apply the ink with the dauber to the printing surface of the block.

In printing the table mat, a tube of black oil paint or a quarter-pound tube of "job black" ink may be purchased. Any print shop will be able to supply the ink.

If you should ever visit the city of Tokio, in Japan, you would see block printing done on the street. The worker would be sitting cross-legged upon the sidewalk, in front of his shop or dwelling. He would have at hand a bolt of cheap, white cotton cloth, and would be provided with a board, a pot of ink or dye and a number of wooden printing blocks. With this primitive outfit he will print, while you wait, one or more of the interesting Japanese towels, which in this country we utilize as table-scarfs, curtains and luncheon cloths. This bit of hand printing he will sell you for a few pennies.

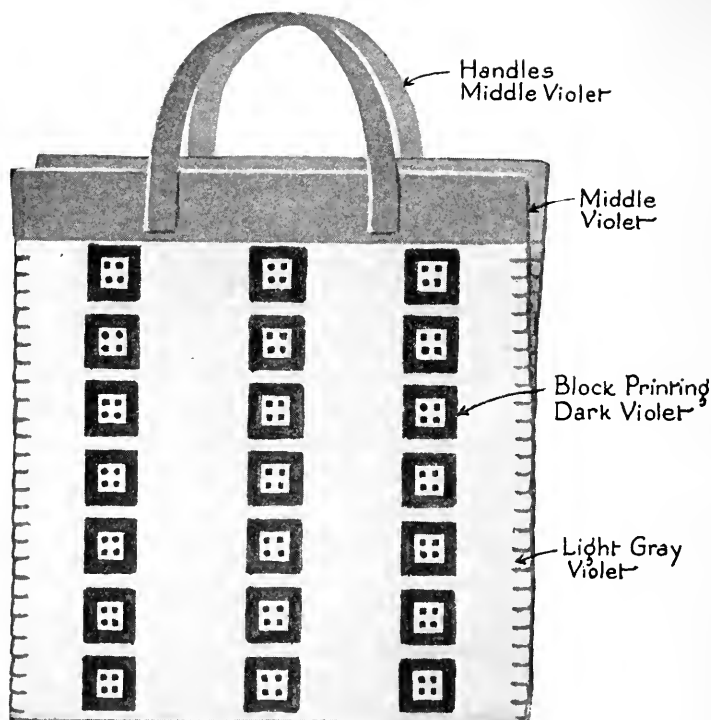


FIG. 1. A Shopping Bag Made of Felt and Decorated with Block Printing.

A Shopping Bag Made of Felt and Decorated with Block Printing

This shopping bag is strong and serviceable, is quickly made, and is most attractive in appearance. Felt seems to take the print in a highly satisfactory way. The impression does not obscure the fabric, but permits interesting flecks of background color to show through the paint. Thus the printed design becomes a part of the fabric.

The size of the bag may be adapted to its intended use. In making the model illustrated in Fig. 1, a piece of light violet felt, cut twelve by twenty-four inches, was selected. Two strips of stiff cardboard, each two by twelve inches, were cut and inserted in cases made of darker violet felt, each cut five by thirteen inches. These cases were machine stitched to each side of the top of the bag, a cardboard strip inserted in each, and the ends of the felt turned in and overhanded together (see Fig. 2). Then,

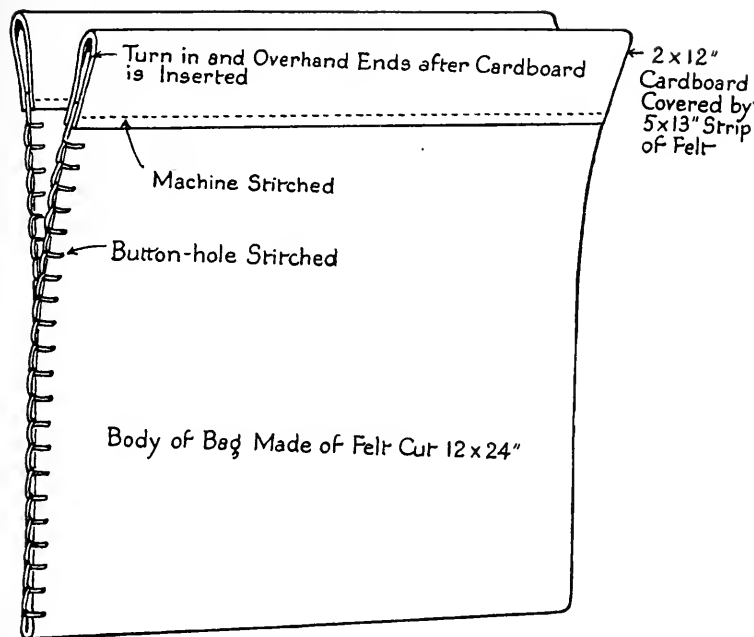


FIG. 2. Diagram Showing Construction of Bag

before the sides of the bag were sewed together, the design was printed so that the front and back of the bag were decorated alike. Dark violet oil paint made thin by the addition of gasoline was used in printing the design. White chalk lines, which could be brushed from the felt when the printing was complete, were used to keep the stripes straight. For handles, strips of felt about an inch wide, middle violet in color, were sewed firmly in place with stout thread. The sides of the bag were then button-hole stitched together with dark violet yarn. Fig. 2 shows all the steps in the construction of the bag, and Fig. 1 gives the color scheme and the decorative design of this particular model.

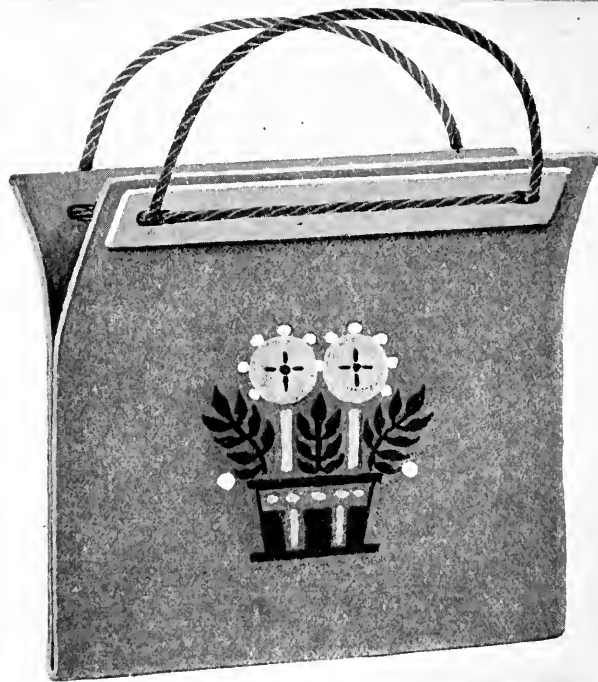


FIG. 1. A Felt Handbag Decorated with Appliquéd and Wool Embroidery.

A Felt Handbag Decorated with Appliquéd and Wool Embroidery

This is a delightful problem, involving a little more skill in needlework than the block-printed bag. It is lined with silk or satin and shows an interesting use of wood panels in insuring strength and shapeliness. Fig. 1 shows the finished bag, the panels of wood held in place by the lacing of strong silk cord.

The decorative design should first be sketched in pencil on paper. The shapes of which the design is composed should then be cut out, and arranged upon the felt, transferring the design by means of tracing with chalk around each shape. Then the paper shapes should be used as patterns in cutting shapes from felt, of the colors selected for the design. Thus there will be no waste of material and no uncertainty as to the assembling of all parts of the design. Remember that too many small pieces will result in fussiness. A few rather large shapes, well arranged, will give a better effect.

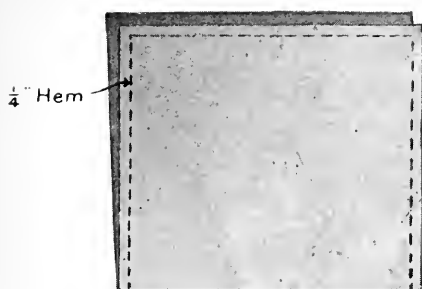


FIG. 2. Edges Turned and Overhanded to Silk or Satin Lining.



FIG. 3. A Piece of Felt 10x18" Showing Design in Appliqué and Wool Embroidery.

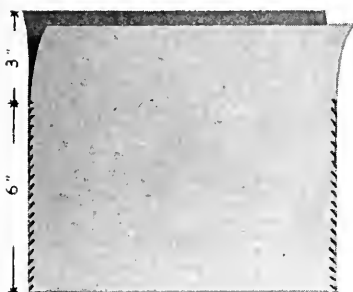


FIG. 4. Overhand Sides Together Until Within Three Inches of Top.



FIG. 5. A Strip of Wood 7" wide, $9\frac{1}{4}$ " long and $\frac{3}{8}$ " thick, stained to match color of felt. Two like this.

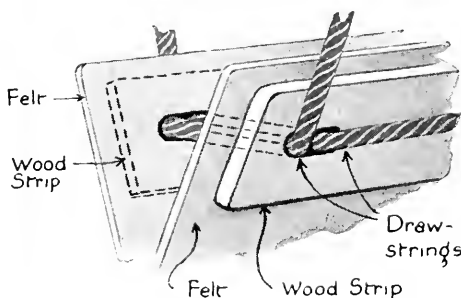


FIG. 6. Method of Attaching Wood Strips to Bag.

The body of the bag is made of felt, cut ten by eighteen inches. A good background color should be selected, such as black, gray, dark blue, violet or green. The decorative design is to be appliquéd to the background first of all. In Fig. 3, eight small pieces of felt were used to express the flower arrangement in the bowl. The scroll under the bowl was outlined in black wool. All the shapes were first pasted in place, then secured by a stitch or stitches. French knots of white were used on the bowl shape. One long stitch was used on each stem element, and stitches to suggest a midrib and one or two veins were used on the leaves. The flower shapes were attached by running stitches set near the edges. All this stitchery is done with wool, its color to be determined by the color scheme selected. Satin or silk lining of black or of a tone in harmony with the color of the felt is cut the same

size as the outside of the bag. To strengthen the sides the felt is turned in and overhanded to the lining (Fig. 2). The sides are then overhanded together with stout sewing silk matching in color the body of the bag. A space of about three inches is left open on each side at the top (Fig. 4). Fig. 5 gives the dimensions of the strips of wood, which must be stained or painted to match the color of the felt. They are to be pierced at each end with holes large enough to permit the cord to pass through twice in lacing. Notice that the strips of wood are placed on the outside of the bag and that the cord which holds them in place is strong enough to be used for handles. Fig. 6 is a detailed drawing, showing the method of lacing the cord through the strips of wood.

For a bag of this kind all-wool felt should be used, because of its durability and also because of its finer color and smoother finish. Wool felt has a quality similar to broadcloth. In fact, broadcloth may be substituted for felt, in this instance. The edges of broadcloth, however, must always be turned in or protected by stitchery, to prevent raveling.

A bag of this fine material would always be distinguished in appearance, and would be appropriate for use with the richest of street costumes.

The expression "all wool and a yard wide" carries with it a suggestion of *quality*, directly opposed to the idea implied by the word "shoddy." Hence cotton felt should not be selected for a bag whose decoration is as elaborate as this.

The use of wool embroidery in connection with felt appliqué affords variety in the expression of certain details, such as veins, stamens, berries, centers of flowers, edgings of shapes, tendrils and scrolls. None of these elements could be expressed with felt alone.

Many decorative stitches are used in obtaining effects of details, in a design. French knots, outline stitch, chain stitch, cable stitch, blanket or button-hole stitch, feather stitch, couching stitch are among the many decorative stitches that may be employed in this combination of felt appliqué and wool embroidery.

In the decoration of homes, felt appliqué has wonderful possibilities. Portieres, screens, sofa pillows, table covers, piano scarfs and table mats are suggestions of the great variety of uses to which this type of decoration may be applied.



FIG. 1. Ten Cent Hats with Felt Decorations.

Ten Cent Hats with Felt Decorations

Perhaps the crowning exercise in the decorative use of felt is found in the trimming of a hat. What girl ever possessed a sufficient number of hats to satisfy her need in the outing season? Inexpensive "sport" hats are quite suitable for felt decorations. Sometimes the "Five and Ten" stores supply them. Each girl can choose a becoming shape, as there are many styles available. Fig. 1 shows two examples. The secret of successful trimming of these hats lies in the use of colored papers, cut into the shapes to be used in felt and pinned in place on the hat. The effect of the decoration can thus be observed, criticised from the standpoint of good design and color, and modified if necessary. Figs. 2 to 9 show a number of elements that may be used in planning the trimming. Fig. 10 shows one of the many combinations that may be assembled, in addition to those illustrated in Fig. 1.

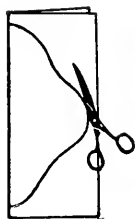


FIG. 2. Paper.

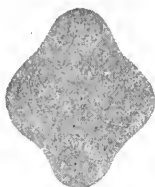
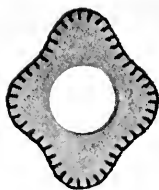


FIG. 3. Felt
Cut Out.



FIGS. 4, 5 and 6. Modifications of Felt Shape.

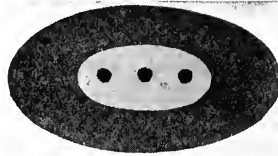
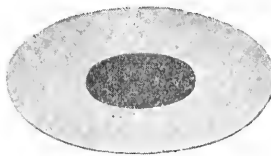
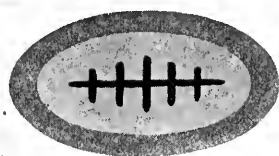


FIG. 7. Designs Suggested by Flower Shapes.

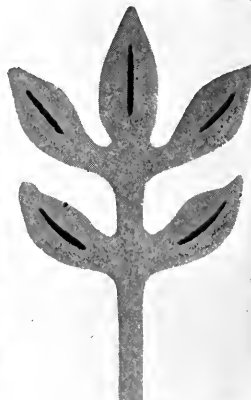
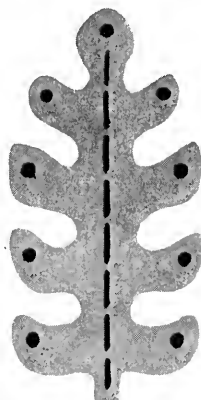
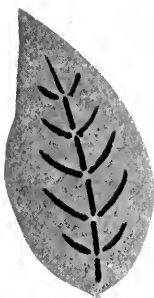


FIG. 8. Designs Suggested by Leaf Shapes

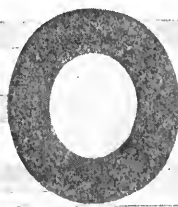


FIG. 9. Decorative Treatment of Bands.



FIG. 10. A Combination of Felt Shapes to Form Hat Ornament.

Stitches of Germantown wool are used in applying the felt shapes to the hat, and also to enrich or add to the design. In the illustration above (Fig. 10) are shown several different stitches. These may be varied in many ways. For instance, centers to the two large central shapes might be made of a soft ball of cut Germantown yarn after the manner described on pages 116 and 117 of this book. The fluffy quality of the ball affords a fine contrast of texture when compared with the flat, firm felt shapes.

Another means of enrichment is found in the use of glass beads at the centers of the flower-like shapes. These beads may be applied in either of two ways: small beads may be used to fill in a shape or field, or larger beads may be used singly or in clusters at the centers of the felt shapes to give a brilliant and jewel-like effect.

The same care should be exercised in the selection of colors, regarding their intensity, values and the use of balancing neutrals such as black and white, as would be observed in planning a room interior, a costume or a poster.

All-felt hats, hats of rough colored straw, or frames covered with velveteen or any similar material may also be trimmed with felt appliqué.

Each girl can thus become her own milliner, at least to the extent of trimming becoming shapes. It is the *trimmed* hat which is costly in the shops. Through the use of the decorations suggested, several hats may be obtained at the cost of one which has been purchased already trimmed.

A few color combinations are suggested :

1. White felt hat, trimmed with emerald green and black.
2. Black velvet hat, with felt appliqué in orange and white.
3. Orange broadcloth or duvetyne hat, with black and white felt appliqué.
4. All-felt hat, any desired color, trimmed with wool embroidery, omitting felt shapes.

In these exercises, the all-important considerations are fine color combinations expressed through neat and accurate workmanship.

The effect gained through the use of rich materials may be utterly destroyed if colors are not harmoniously adjusted and all stitches well set. A hat, as well as a building, should be well constructed, from the foundation to the minutest details.

A safe principle of design, when working with any material, is to exercise restraint in the use of decoration. A hat as well as a building should depend primarily on its fine line quality, rather than upon the amount of decoration.

CHAPTER II

Articles Made of Cardboard and Paper

PAPER and cardboard can be obtained by everyone, at slight expense, but even materials as common as these must be selected with judgment and taste. Cardboard for a box, for example, must be heavy enough not to bend easily, nor to warp. The various papers that are suggested for use in this chapter must be fine in color and suitable for the purpose, in quality.

The school supply houses are equipped with a variety of papers and cardboards suitable for the simple constructions involved in these articles, so that any store which is accustomed to meet the demands of school children would probably carry stock of the kind desired for the problems in this chapter.

When paint is specified in these descriptions, opaque water color is meant. This medium is well known to commercial designers, who use it for display cards, window signs and posters. It comes in bottles or small jars, and is sometimes called "Show Card Color" or "Letterine." It can be bought at any stationer's. Two brushes, a No. 3 and a No. 6, will be found convenient to use when applying opaque color. The paint can be washed from the brushes by shaking them in clean water, as with ordinary water color. Opaque color should be of the consistency of cream, when applied. If it is too thick to spread well, as it comes from the bottle, it can be diluted with water. If the bottle shows a sediment in the bottom, the paint should be thoroughly stirred with a small stick until it is of a uniform consistency.

A good quality of paste will be necessary in making these articles. Mucilage is unsatisfactory for this purpose. Paste which contains a small amount of glue is best.

When shellac or varnish is used, as in the making of the lampshade (page 44) and the coin-purse (page 57), apply it thin, reducing its consistency, as it comes in the can, with a little alcohol. Do not add alcohol to the fluid in the can, but pour a small quantity out, and thin only what is needed. Apply two coats of thin shellac, or even three, rather than one thick coat. One coat must dry thoroughly before another is added.

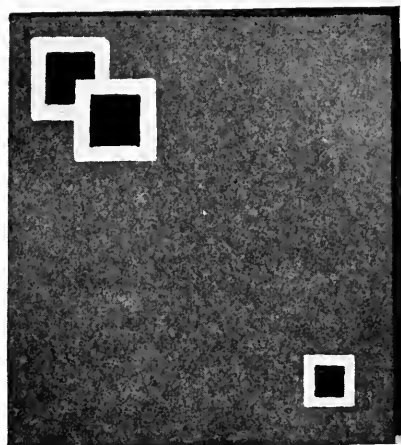


FIG. 1. A Needle Book with a Bright Cover.

A Needle Book with a Bright Cover

This small but useful article finds a ready sale at a bazaar or Christmas fair, and is a welcome addition to the workbasket. Needle books in a great variety of bright colors may be made, following the simple scheme of choosing for the covers, papers of intense colors, with all decorations in black and white. The illustration shows a needle book whose cover was a brilliant emerald green, with the design of black and white paper shapes. Fig. 1 shows a $2\frac{1}{4}$ inch by 4 inch oblong of oak tag (a thin cardboard) which gives stiffness to the cover. Fig. 2 shows an oblong of bright colored paper cut exactly the size of Fig. 1. This paper is pasted to the cardboard. Another oblong of paper of the same color, $4\frac{1}{2}$ inches by $2\frac{3}{4}$ inches, is then cut, and covered cardboard laid upon it, color side up, so that $\frac{1}{4}$ inch margins of colored paper extend on all sides of the covered cardboard (Fig. 3). Fig. 4 shows the corners of paper trimmed (mitred) and the margins ready to be turned and pasted down. Fig. 5 shows the shape and finish of two pieces of flannel for the leaves of the book. These leaves are cut a little smaller than the cover. They are sewed with white thread to the middle of the cover, as shown in Fig. 6. The little book is then folded carefully, so that the crease on the outside of the cover is straight. A simple design, like those shown in Fig. 7, is then cut, carefully arranged, and pasted on one side of the cover. A few needles should be inserted in the flannel leaves, as shown in Fig. 6.

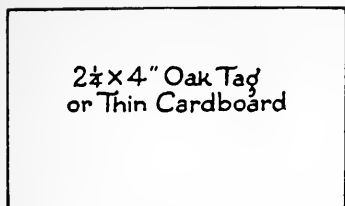


FIG. 1.

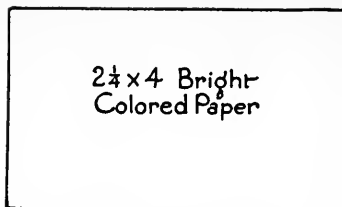


FIG. 2. Paste Colored Paper on Cardboard, Fig. 1.

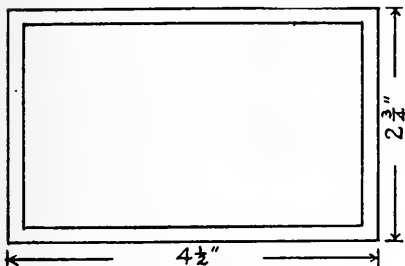


FIG. 3. Cardboard Pasted on a Larger Piece of Colored Paper.

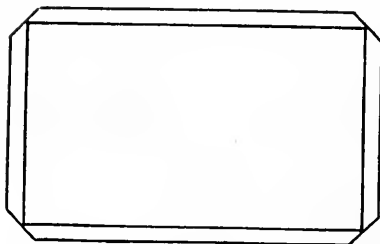


FIG. 4. Corners Mitred and Edges Turned and Pasted.



FIG. 5. Two Pieces of $2 \times 3\frac{1}{2}$ " Flannel for Leaves of Book.

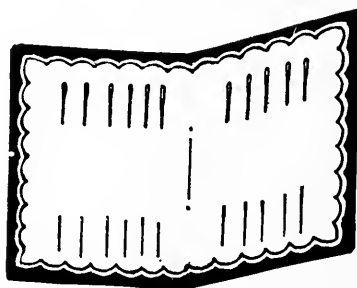


FIG. 6. Leaves Sewed in Book.

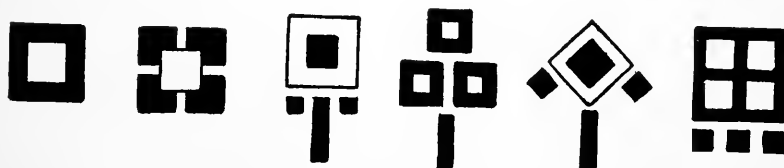


FIG. 7.—Cut Paper Designs in Black and White for Decoration of Cover.

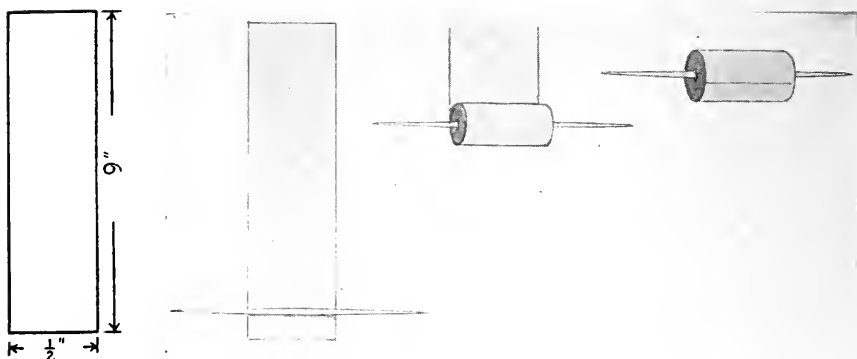


FIG. 1. Manila Paper Pasted and Rolled on Toothpick.

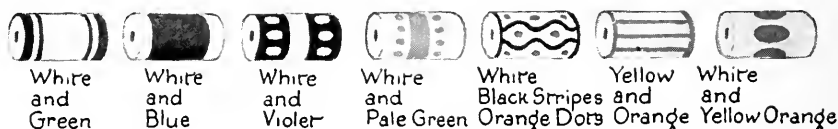


FIG. 2. Suggestions for Designs and Color Schemes



FIG. 3. A Necklace Made of Paper Beads Strung with Glass Beads.

Necklace Made of Paper Beads Strung with Glass Beads

When painted in opaque water colors and varnished, these paper beads are remarkably effective. They resemble Venetian beads, which are made of glass or porcelain, or the painted clay beads of the Egyptians. Inexpensive glass beads, strung alternately with paper beads, will give sparkling notes of color, and add variety to a repetition which might otherwise be monotonous.

The construction of the cylindric beads illustrated on this page is very simple. Fig. 1 shows the pattern and the rolling process, which must be accurately done, so that the edges make smooth ends of the bead, when rolled and pasted. A strip of manila paper, one-half inch wide and nine inches long is rolled on a round wooden toothpick, its surface first being covered with paste. Each successive layer of paper thus sticks tightly to the under layer. When tightly rolled, and before the paste is dry, the layers may be pressed into a cylindrical shape, with flat ends. The removal of the toothpick leaves a hole for stringing.

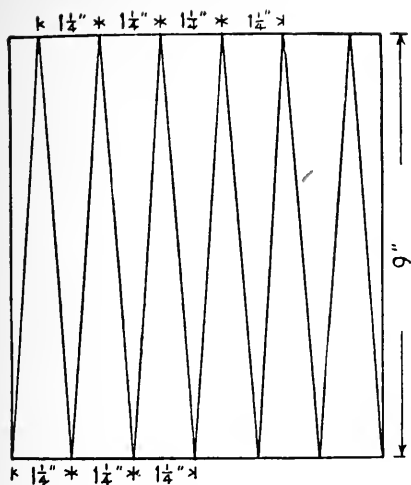


FIG. 1. Lay-out for Making Conical Beads of Paper.

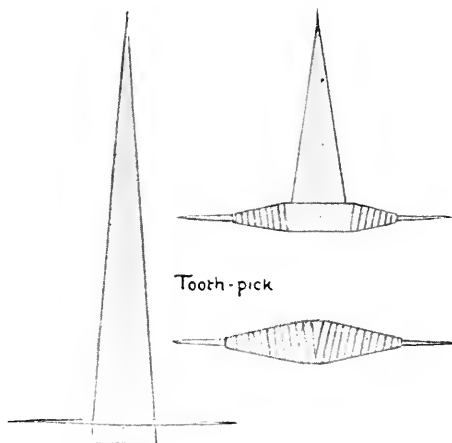


FIG. 2. Paper Pattern Pasted and Rolled on Toothpick.

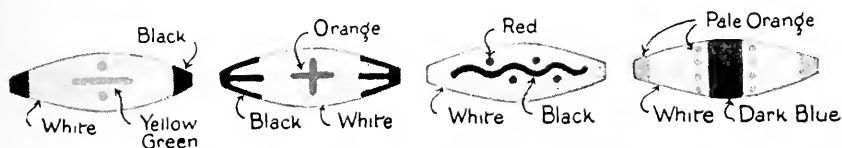


FIG. 3. Suggestions for Designs and Color Schemes.



FIG. 4. A Necklace Made of Paper Beads Strung with Glass Beads.

Fig. 2, page 32, gives a number of designs and color schemes for painting. Fig. 3 shows a necklace made by stringing a number of these beads, alternating with glass beads in two sizes. The paper beads were painted in black on a cream manila background, with orange dots, and the glass beads were orange in color. The paper beads were heavily varnished, after they were painted, and before they were strung.

Another Necklace Made of Paper Beads

Fig. 4 (above) shows a necklace made of paper beads of a different shape. The lay-out for patterns is given in Fig. 1 on this page. This careful measuring of spaces and ruling of lines will utilize all of a nine by twelve sheet of cream manila paper except a half-pattern at each end.

When cut apart, the pattern for each bead is an isosceles triangle, whose base is one and one-quarter inches.

Fig. 2 shows the triangular strip covered with paste, with the round wooden toothpick laid in position for rolling the bead. Beginning at the base, the successive layers become narrower and narrower, ending in a point which marks the middle of the outside of the bead. The outer surface is not smooth, as in the cylindric bead, but the ridges do not interfere with decorative painting. Fig. 3 gives a number of suggestions for designs and color schemes. Fig. 4 shows a necklace made of paper beads, painted in dark blue and pale orange, on a cream manila background. They are strung with small, dark blue glass beads.

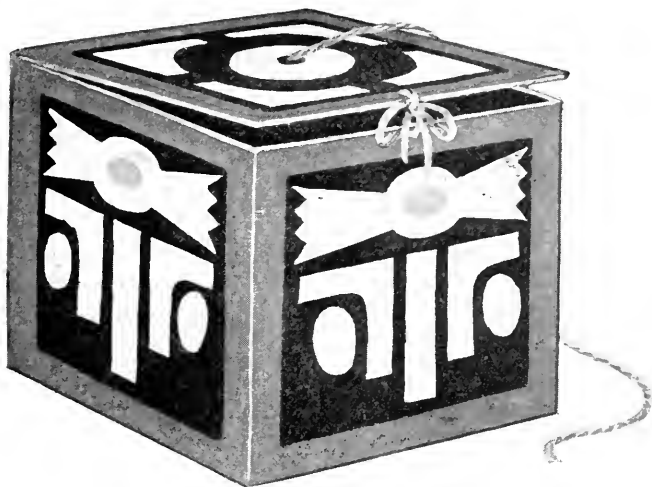


FIG. 1. A Box for Holding a Ball of Twine.

A Box for Holding a Ball of Twine

A box of this kind has several uses. It may hold a knitting-ball, a ball of twine, or, by cutting a rectangular opening in the top, and pasting the three open edges of the cover to the side of the box, it may serve as a bank, for the saving of pennies, nickels, dimes and quarters.

Fig. 1 shows the box, finished for use as a twine holder. Note the perforation in the center of the top, through which an end of twine passes, and the tapes for tying pasted on the cover and front side of the box, under the cut paper decorations.

Fig. 2 shows the pattern of the box which must be carefully measured and drawn with a ruler on heavy cardboard. The back of a large writing tablet might be used for this. Fig. 2 gives all dimensions. All edges that are to be bent, in forming the box, must first be scored, that is, partially cut through with the point of a knife-blade. Fig. 3 shows the box cut out, scored and folded. Fig. 4 shows the size and shape of the four strips of dark gray paper, which are pasted on the corners. Each strip should first be creased, as shown in Fig. 4, to assist in pasting the sides of the box together (Fig. 5). Fig 6 shows the method of cutting from paper a part of the decorative design, which is made entirely of cut paper shapes. The colors used for these shapes should be bright and decorative. In the model illustrated (Fig. 1) squares of gray paper were cut to fit all sides of the

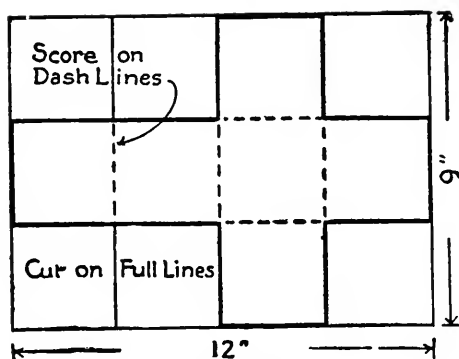


FIG. 2. Pattern for Box Laid Out on 9x12" Cardboard.

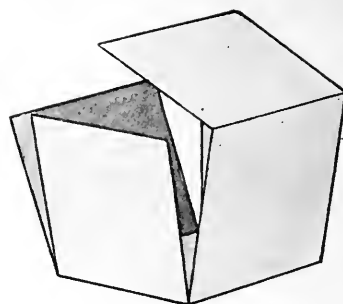


FIG. 3. Box Cut Out, Scored and Folded.

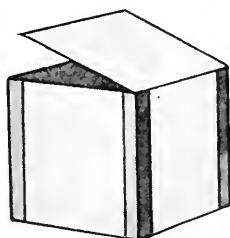


FIG. 4. Paper Binding Applied to Corners. Construction of Twine Box.



FIG. 5. $\frac{3}{4}$ " x 3" Dark Paper for Binding Edges.

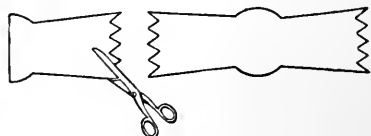


FIG. 6. One-Half of Design Sketched on Folded, Colored Paper. Then Cut Out and Opened.

box. These were pasted in place. Then upon smaller squares of black paper, a decorative design was arranged, in white and bright orange paper shapes.

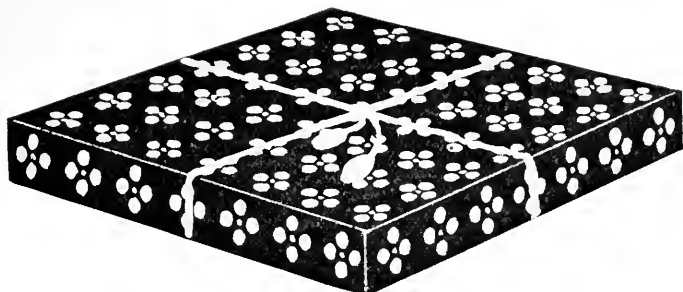


FIG. 1. Handkerchief Box Decorated with a Stick-printed Design

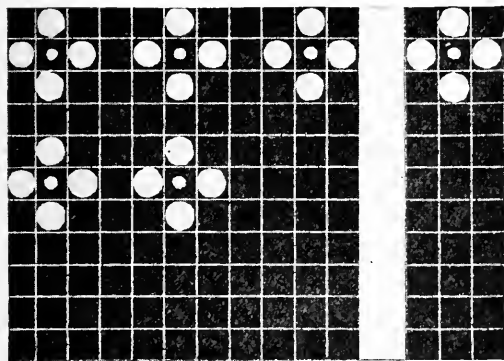


FIG. 2. Black Squared Paper on Which Design is Printed.

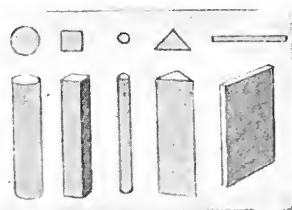


FIG. 3. Printing Sticks.

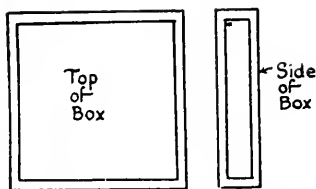


FIG. 4. Diagram Showing $\frac{1}{8}$ Inch Margin Around all Printed Panels.

A Handkerchief Box Decorated with a Stick-Printed Design

A box in which handkerchiefs are sold may be made individual and interesting if treated in the manner suggested on this page. Black squared paper is cut in a square which measures a half-inch smaller than the top of the box. Four narrow panels, each a quarter-inch smaller in each dimension than the sides of the box, are then cut. Upon each of these five pieces of squared paper is to be printed a design, made by dipping a small stick whose ends are of some geometric shape into opaque water color and then pressing the dipped end upon the surface where the shape is desired. When these papers are covered with a surface pattern, they are pasted to

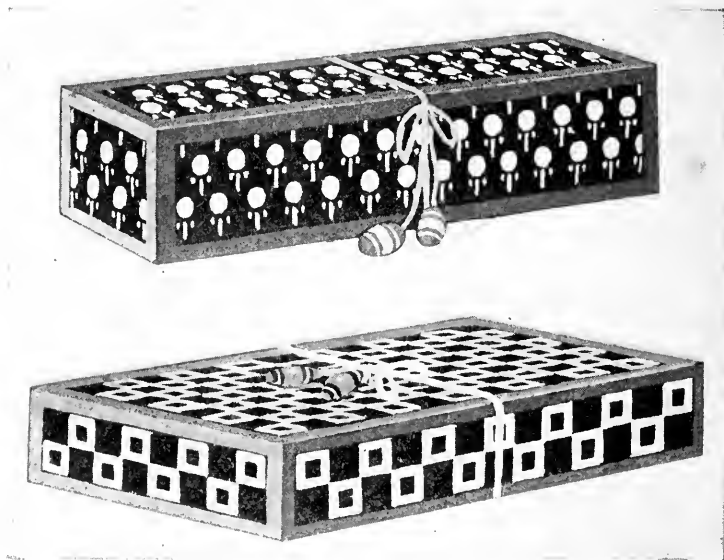


FIG. 5. Other Boxes Decorated with Stick-printed Designs.

the top and sides of the box. Each shape of paper is a little smaller than the side of the box to which it is pasted, so that a narrow margin is left, surrounding each panel of paper. This margin may be painted, if desired.

Fig. 1 shows the decorated box, upon whose sides are pasted panels of black squared paper, printed in white and emerald green. A knotted cord of emerald green silk or mercerized cotton, with painted paper beads at the ends, adds a further decorative note to the box. Fig. 2 shows the way in which a surface pattern and a border are obtained by stick printing. Fig. 3 shows a collection of small sticks, each differently shaped at the end. These sticks may be bought at any school supply house. In their absence, the ends of matches, small corks or pencils may be used. Fig. 4 is a diagram which shows the relation between the decorated shapes of paper and the top and sides of the box—there must always be a narrow margin of cardboard around each paper panel. Fig. 5 shows two more boxes, of different shapes. The upper one is an empty Uneeda Biscuit box. This is an excellent container for home made candy, nuts, small cakes or any other Christmas goody. The lower illustration shows a commonplace commercial box, transformed into a handsome gift box, by the process described.

These boxes are not varnished or shellaced, when finished. The decorations, therefore, have no gloss.

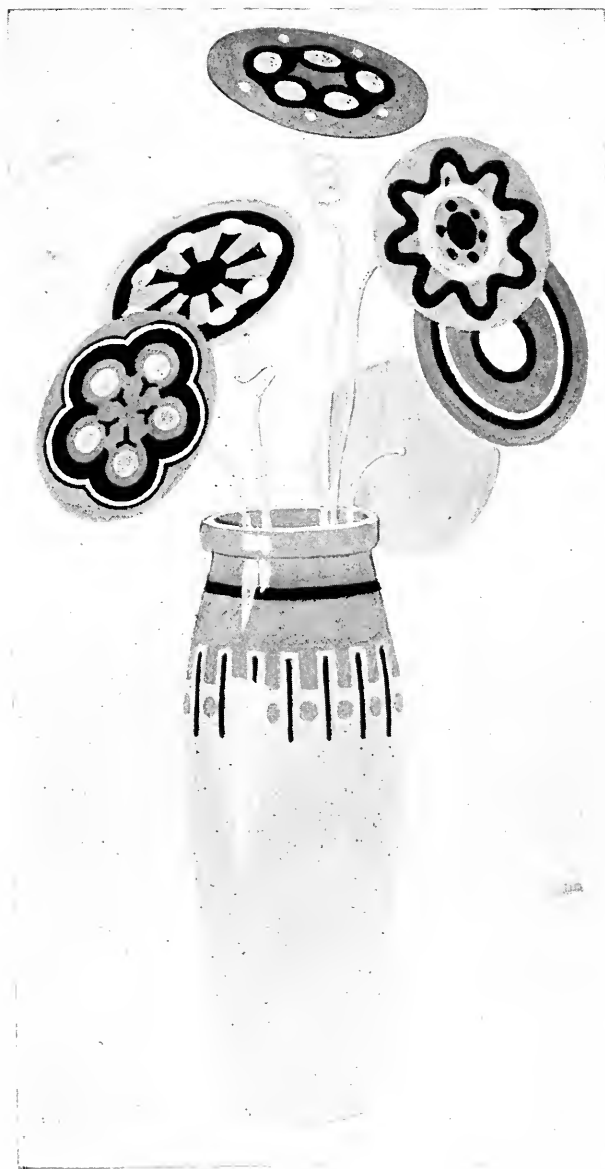


FIG. 1. Decorative Paper Flowers in Painted Olive Bottle.

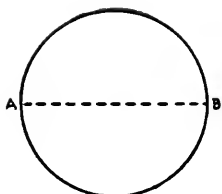


FIG. 2. A 3'' Circle of Thin Paper



FIG. 3. Circle Folded on Diameter

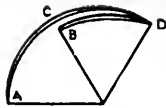


FIG. 4. Semi-circle Folded to Make AC Equal to BD



FIG. 5. Fold X Back on Y

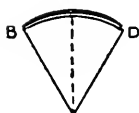


FIG. 6. Bisect BD by Folding



FIG. 7. Draw Curve and Cut

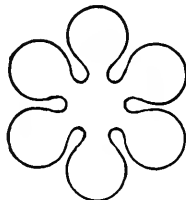


FIG. 8.

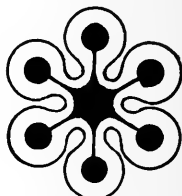


FIG. 9.

Decorative Paper Flowers

These designs, made entirely of paper, remind us of flowers. They are a good substitute, when fresh blossoms are not available. For table decorations, for window displays in stores, or for use in complementing or completing the color scheme of a vase or jar, they are most interesting and unique. Their construction is simply a matter of paper folding and cutting, but their success as decorations depends on the choice of colors in papers and paints.

Bright colored, rather thin papers, known as chroma or poster papers, are best for this work, as they fold easily, can be pasted without wrinkles, and can be painted upon with opaque water colors. These poster papers may be obtained of any school supply house. Tissue or crêpe papers should not be substituted for them. Fig. 1 shows a group of these flowers placed in a painted bottle, which is described in the chapter on "Painted Things." The stems are of milliner's wire, around which narrow strips of green paper have been tightly twisted. The ends of these papers at the top, are pasted to the middle of the underside of the flowers. An extra circle of paper is slipped over the stem and pasted to the entire base of the flower, thus covering the joining of stem and base.

Figs. 2 to 8 show the development of a six-parted design. This may be used as a pattern in tracing and cutting the design from any number of colored papers, or it may be folded and cut of any color desired, and pasted on a three-inch circle of paper, in a contrasting tone. Fig. 9 shows additions paint, made to further enrich the design.

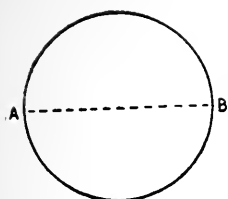


FIG. 10.



FIG. 11. Circle Folded on Diameter

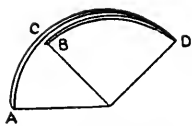


FIG. 12. Fold BD so that AC is Half of CD

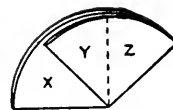


FIG. 13. Fold X back on Y and Z forward on Y



FIG. 14. Draw Curve and Cut

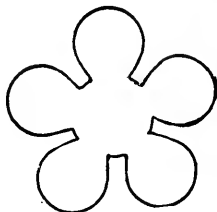


FIG. 15.

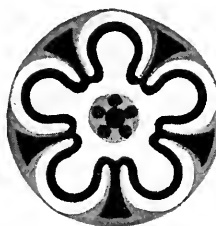


FIG. 16.

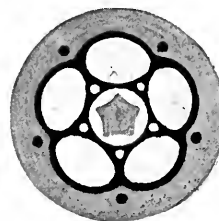


FIG. 17.

Figs 10 to 15 show the development of a five-parted design. Fig. 16 shows this same design and one other, both pasted to five-inch circular backgrounds and treated with further enrichment with opaque water colors. These two designs are now ready to be pasted to their paper covered stems.

Perhaps the most helpful suggestion that can be made in regard to color schemes for these flowers will be through a description of the group shown in Fig. 1. The vase was painted in yellow-orange, orange and red-orange, with additions of black. It was decided to carry these same colors, in different tones, to the flowers. Several sheets of poster paper showing light tints of orange and yellow, an intense note of red-orange, with black and white for color balances, were then selected. A number of four and five-inch circles were cut from these papers, preliminary to the folding and cutting of the various designs. The aim was to use a light design against dark background, or the reverse. One of the most successful arrangements was not folded at all—it was simply a succession of circles, varying from three inches to three-quarters of an inch in diameter. These circles were cut in red-orange, black, white, and yellow. The result shows at the lower right, in Fig. 1.

It is possible to carry out these color schemes entirely through the use of poster or chroma papers, if a sufficient variety in colors is at hand. Opaque water colors are only used in the absence of suitable colored papers. These flowers should not be varnished.

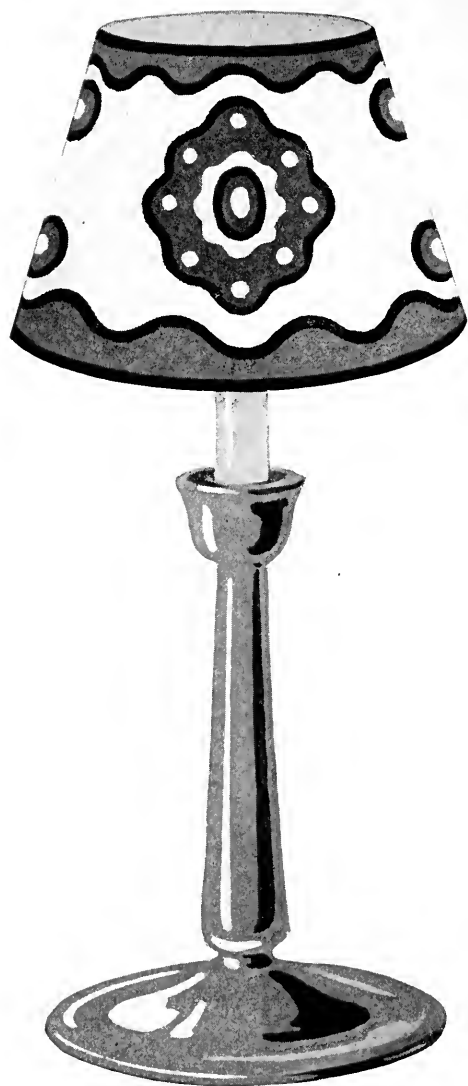


FIG. 1. A Paper Candle-shade.

A Paper Candle-shade

Simple but effective candle-shades may be made of white drawing paper, of the quality that is especially manufactured for use with ink. It

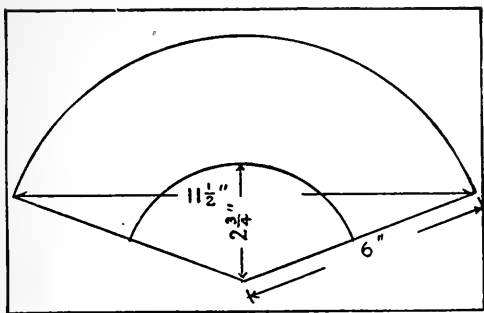


FIG. 2. Diagram for Candle-shade Planned on a 9''x12'' Sheet of Mechanical Drawing Paper.

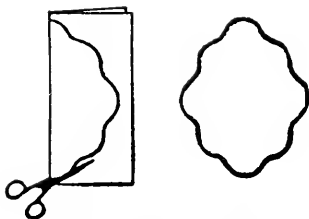


FIG. 3. Method of Cutting Pattern for Design Unit.

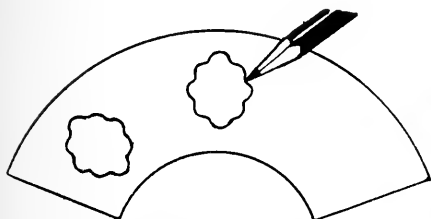


FIG. 4. Design Traced by Means of Paper Pattern.



FIG. 5. Design Painted in with Show Card Colors and Oiled or Varnished when Dry.

is called mechanical drawing paper. These shades may be made singly or in sets. At a luncheon or dinner, the shades used are generally alike in color and design.

Fig. 2 shows the pattern for the shade, drawn on a 9-inch by 12-inch sheet of paper. The curves, which are arcs of circles, must be drawn with a compass, the outer curve with a six-inch radius, and the inner curve with a 2 3/4-inch radius (Fig. 2). The outer curve is to be measured by a chord of 11 1/2 inches (Fig. 2). Cut out the shade.

For the decoration, a few large shapes are better than many small ones. In the model illustrated (Fig. 1) three main shapes are used. Fig. 3 shows the method of cutting the pattern for these. As the decorations are to be painted on the shade, the pattern for the design may be cut from plain paper, placed on the shade, and traced (Fig. 4). The three main shapes are then filled in, with opaque water color—in this case ultramarine blue. A wave line of orange was painted on the top and bottom edges of the shade (Fig. 5). When the paint was dry, marginal lines of black were

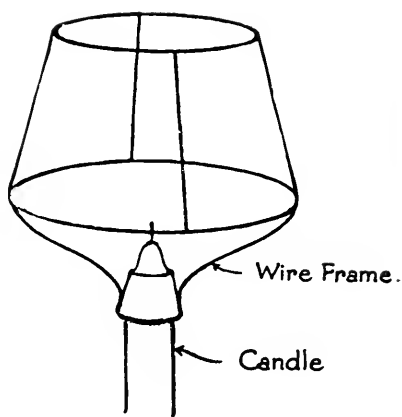


FIG. 6. Wire Frame for Holding Candle-shade.



FIG. 7. Candle-shade in Position.

added to both blue and orange shapes. The large blue shapes were further enriched by additions of white and black, as shown in Fig. 1. Smaller circular shapes of black, orange and white, were painted between the large blue shapes (Fig. 1). When all the paint was thoroughly dry the entire shade was given a coat of shellac.

Wire frames are necessary for holding the shade in place on the candle (Fig. 6). These can be bought at "Five and Ten" stores, or in any novelty shop.

Fig. 7 shows another design for a candle-shade made in the manner described.



FIG. 1. A Paper Shade for an Electric Table Lamp.

A Paper Shade for an Electric Lamp

A larger and somewhat more elaborate shade than that given in the previous problem is illustrated in Fig. 1. It is planned for use on an electric lamp, in a bedroom or boudoir, and its decorations may be adapted to any color scheme already expressed in the furnishings.

Mechanical drawing paper is used again for this shade, a somewhat larger sheet being required, as the radius for the outer curve is $14\frac{1}{2}$ inches (Fig. 2). A parallel curve for the lower edge of the shade is drawn

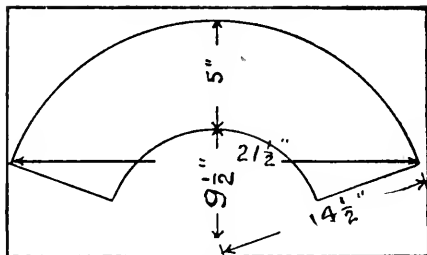


FIG. 2. Diagram for Lamp-shade Planned on a Sheet of Mechanical Drawing Paper.

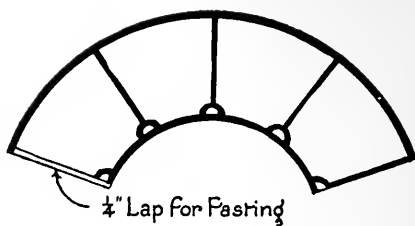


FIG. 3. The Lamp-shade Panelled with Black Show Card Color.

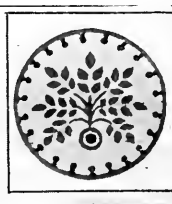
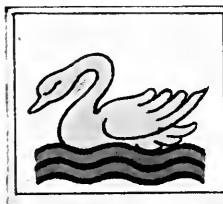
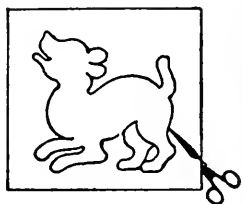


FIG. 4. Suggestions for Designs.

with a radius of $9\frac{1}{2}$ inches. This leaves a height of 5 inches for the shade. The chord that measures the outer arc of the shade is $21\frac{1}{2}$ inches. Fig. 2 gives all these dimensions, which must be accurately measured and drawn by means of compasses and ruler.

Fig. 3 shows the shade cut out and divided into four panels. This division, also, should be made with the aid of compasses and ruler. Note that a quarter-inch space for lapping and pasting is set off at one end of the pattern, the rest of the arc being divided into fourths. The pencil lines are covered with a brush line in black. These four spaces are to be filled with decorative units. Four suggestions are shown in Fig. 4. A shape is first sketched on a small piece of paper, and then cut out, to serve as a pattern in tracing the unit in each of the four patterns of the shade. These shapes are then filled in with the desired color. After the first coat is dry, various lines, dots or other shapes may be added, as indicated in the illustrations. Marginal bands of black are painted around both edges of the shade. When all paint is absolutely dry, the shade may be shellacked, if an ivory finish is desired, or linseed oil may be applied if a darker tone is preferred. Oil may be applied with a brush. A wire frame is necessary to hold the shade in position over the electric bulb (Fig. 5). The beauty of the lampshade depends very largely upon the choice of colors used in painting the

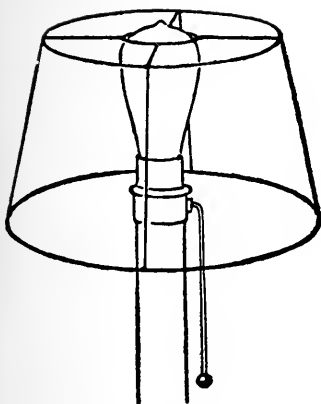


FIG. 5. Wire Frame Placed in Position.

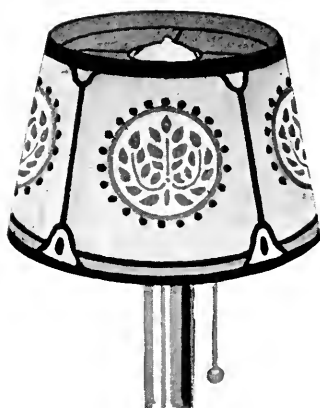


FIG. 6. The Lamp-shade Adjusted Over Wire Frame.

design units. Strong contrasts of light and dark colors are desirable, in a small decoration of this kind. Violet and yellow, strong blue and orange, vermilion and turquoise are all good, and may be effectively combined with black and white. Fig. 6 shows another suggestion for the decorative unit.

These shades may be infinite in variety, as the imaginative invention of the worker will suggest many motives for the design, and many beautiful combinations of color.



FIG. 1. Japanese Fish Kite.

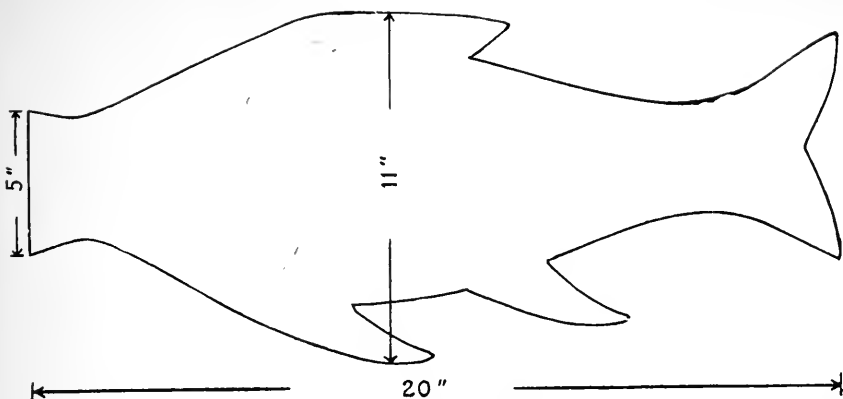


FIG. 2. Paper Pattern.



FIG. 3. Ring Made from Milliner's Wire 12" Long.



White



Yellow



Black



FIG. 5. Eye.

FIG. 4. Disks for Eye.



FIG. 6. Tail Decorations.

A Japanese Fish Kite

This kite floats in the air, as a pennant does. It must always be attached to a stick. When carried by children in pageants, processions or parades, these floating masses of intense color are most interesting and effective. They may also be suspended, singly or in groups, from the chandeliers, or hung in porches or other outside places where currents of air will keep them in motion. In Japan, a huge and gorgeous fish kite, attached to gateway, door-post or chimney, betokens the birth of a boy baby to the happy family.

The brightest colors of crêpe paper are used in making the kites. Yellow, orange, red, violet, blue and green colors in their most intense tones, are gorgeous to behold with the decorative elements—in eye and tail—in black and white.

Fig. 2 shows the shape which should be drawn on smooth wrapping paper, cut out and used as a pattern, in cutting the front and back of the kite from crêpe or tissue paper. Two shapes of the same size and color are

necessary. The edges are pasted together throughout, except the edges of the "mouth," which are left open. A piece of milliner's wire 12 inches long, is formed into a ring by twisting the ends together (Fig. 3). This is placed in the "mouth" of the fish, the edges of paper being turned over the wire and pasted down. String is tied to opposite sides of the wire ring, as shown in Fig. 1. A cord as long as desired is tied at the crossing of the strings, the other end being tied to a rod, if it is to be carried.

The scales are drawn with charcoal, or painted with opaque water colors. When "silver" or "gold" scales are used, the effect is quite dazzling.

Figs. 4, 5 and 6 give the construction of the eye, and a suggestion for the tail decoration.

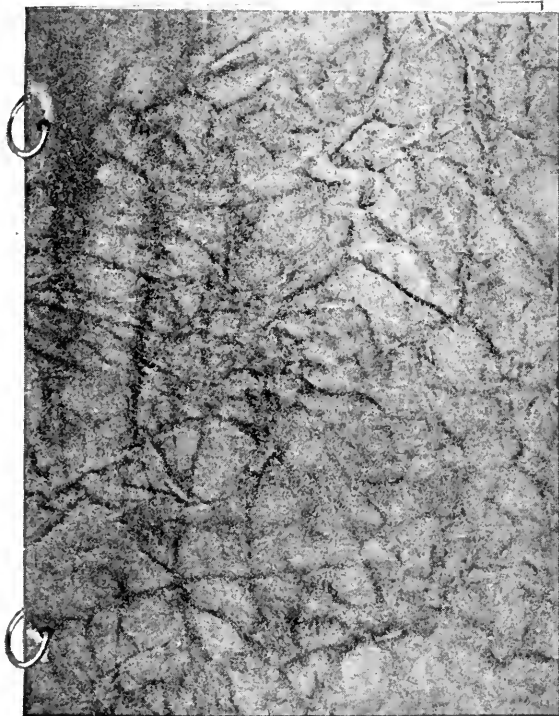


FIG. 1. Portfolio with Wrapping Paper Crackled and Dyed.

A Portfolio Covered with Wrapping Paper, Crackled and Dyed

This portfolio is unique because of its interesting cover. A piece of wrapping paper whose surface is hard and glazed has been crumpled in the hands until it is crackled into an interesting pattern. In this crumpled condition it is immersed in dye, allowed to stay a minute or two, until the dye has penetrated into all the folds, then removed and squeezed as nearly dry as possible. The wet paper is then unfolded and pressed with a hot (not scorching) iron, until it is nearly dry. It is then left to dry slowly, resulting in an effect that closely resembles tooled leather.

The dye that was used in coloring the paper in the portfolio illustrated in Fig. 1 was obtained by soaking a sheet of green crêpe paper in about a pint of water. All the color left the paper, which was squeezed out and thrown away. The dye that remained was strong in color, as it should be for this work. Any color desired can be obtained by soaking different colors of crêpe paper. Orange dye obtained in this way gives a delightful

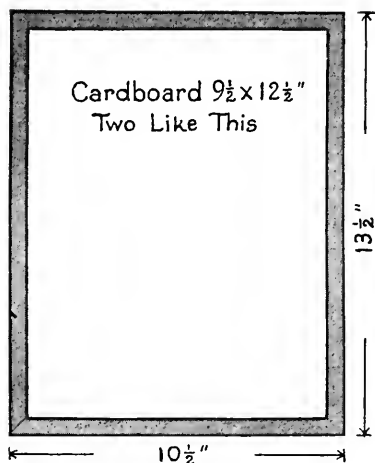


FIG. 2. Cardboard Laid on Cracked Paper and Edges Pasted Down.

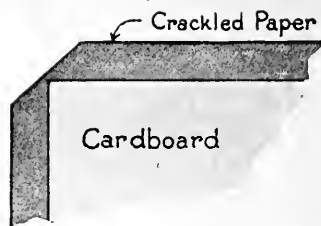


FIG. 3. Corner of Paper Mitred.

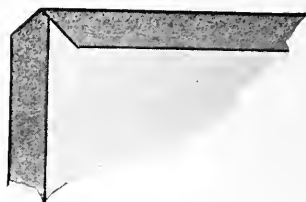


FIG. 4. Top Margin Folded Over and Pasted.

color effect when crumpled brown wrapping paper is dipped in it. Violet, red and blue dyes obtained from crêpe papers have also been used with great success. The cheaper the quality of crêpe paper, the better is the coloring matter extracted by soaking.

Fig. 2 shows one of the two cardboards necessary for the covers of the portfolio laid upon a sheet of cracked paper. The paper should extend a half-inch beyond the cardboard, on all sides. Figs. 3 and 4 show how the corners of the paper are trimmed or mitred, so that the margins may be neatly folded over and pasted down.

The inside of the covers must now be covered. A decorative end paper is most desirable here. Fig. 5 shows a sheet of 9 inch by 12 inch construction paper, whose color is harmonious with the cracked paper used on the outside. This paper has been ruled in half-inch squares, to form a diagram upon which may be printed an interesting design. Sticks such as those shown in Fig. 7 are used in printing the design on the end papers, following the same process described on pages 37 and 38. The ends of corks, printing sticks, etc., may be cut and slightly carved, so that a variation on the geometric shape is obtained, as shown in the last five drawings in Fig. 7. Opaque water color is used to print the design, which in this case was carried out in a scheme of yellow and orange, on a green background.

The covers of the portfolio were perforated about two inches from each end, and eyelets inserted in the holes. Notebook rings were passed through

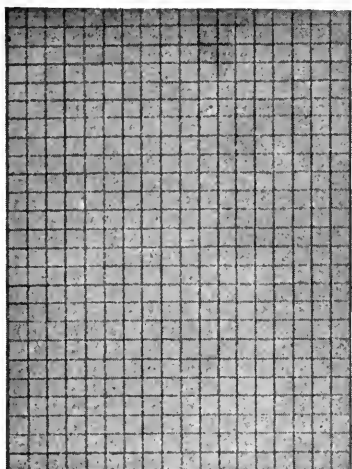


FIG. 5. A 9x12" Colored Construction Paper Ruled in Half Inch Squares.

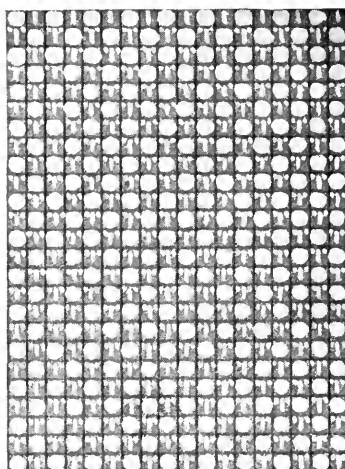


FIG. 6. End Paper Decorated with Stick-printed Design.

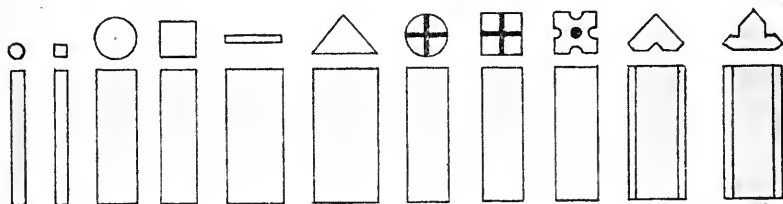


FIG. 7. Matches, Reeds, Corks, Cardboard, Sticks, etc., Used in Printing Interesting Units of Design.

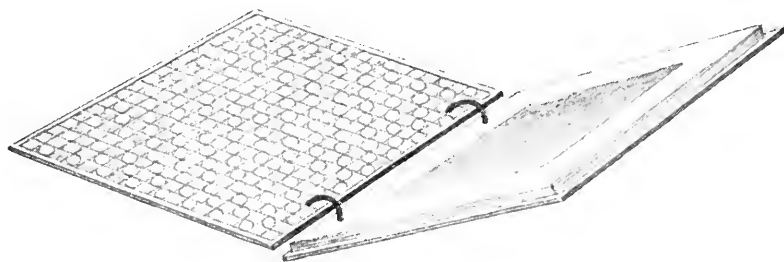


FIG. 8. Portfolio Completed.

these eyelets and also through corresponding holes in the loose leaves that were placed in the portfolio. Fig. 8 shows the open portfolio, with all parts in place.



FIG. 1. Coin Purse.



FIG. 2. Gas Mantle Box Painted Inside and Out.

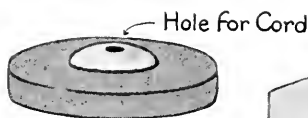


FIG. 3. Button-mold Glued to Top of Lid.

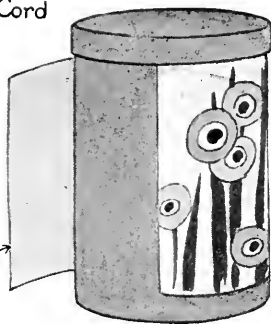


FIG. 4. Strip of Cretonne Pasted Around Outside of Box.

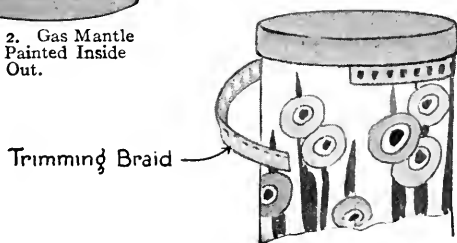


FIG. 5. Cotton Trimming Braid Pasted to Cover Edges of Cretonne.

A Chinese Coin Purse

As a safe receptacle for silver change, this fascinating bit of color is of practical use. When we find that it is evolved from an empty container of a gas mantle, our interest in the trifle is immensely increased. Here is another instance of a commonplace and apparently worthless article made interesting and useful through the application of art.

If gas mantles are not used in the household, a suitable box may be obtained at any drug store where they are in constant use as containers of various powders, tablets and salts. They are about three inches high and two inches in diameter.

Before beginning work on the purse, it is well to assemble all materials to be used in making it, for the color scheme will be determined by the choice of cretonne or other fabric that is necessary to cover the box. A small piece about $6\frac{1}{2}$ by $3\frac{1}{4}$ inches is all that is needed, but this scrap must be interesting in design and fine in color. It forms the basis of the color scheme, and all other decorative elements added must be selected with reference to this bit of cloth.

The next selection, in order of importance, is the Chinese cord and tassel, which is at once a necessary element in the construction of the purse,

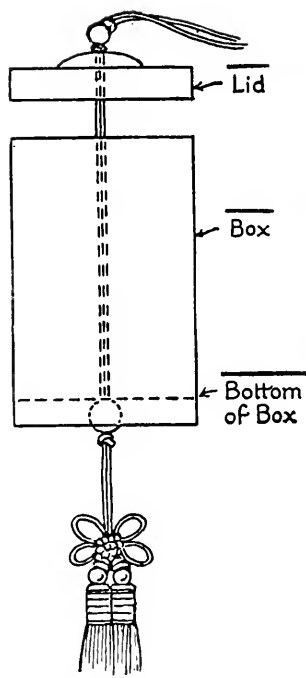


FIG. 6. Coin Purse Open Showing the Construction of the Cord.

our purpose range in price from twenty-five to thirty-five cents.

The box is first given a coat of paint, both inside and out, of the tone desired for lining, cover and rims. Opaque water color is used for this (Fig. 2). When the paint is dry, a hole is punched in the exact center of the lid, and a small button mold is glued over this hole, on the outside of the cover (Fig. 3). This button-mold is then painted in a color in harmony with the lid, but not necessarily the same color. The scrap of cretonne, ribbon or silk is then fitted around the box, and sewed neatly and securely with thread that shows as little as possible. If the material is heavy enough, paste may be used instead of sewing (Fig. 4). A bit of trimming braid, cotton or silk, is pasted to hide each edge of the fabric (Fig. 5). (White braid may be painted or dyed, to bring it in harmony with the general color scheme.) A hole is then punched in the exact center of the bottom of the box, a bead is strung on the double cord of the Chinese tassel, and the end of the double cord is strung through the hole in the bottom and also

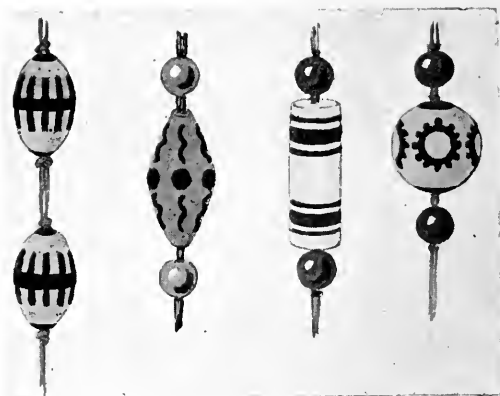


FIG. 7. Modeled Beads and Pendants for the Coin Purse.

and one of the main features of the decoration. This should be bright in color—orange, green, blue, violet, yellow or red—and should reflect or supplement the colors of the cloth. The tassels may be bought at any shop that deals in Oriental goods. In small sizes, they are often seen in “Five and Ten” stores. Those most suitable for

through the hole in the cover. A knot is tied below the bead, to hold it in place against the outside of the bottom of the box (Fig. 6). Another bead is strung on the cord above the button mold, and knots tied in the cord, both above and below the bead. This holds the bead firmly in position, and acts as a stop to the lid, when the purse is open. Fig. 6 shows the adjustment of cord, beads, knots and box. Fig. 7 shows several arrangements of beads, modeled from permanent clay, which have been painted with show card colors, and varnished. Such decorations may be strung upon the cord at intervals, thus adding to the effectiveness of the purse as an ornament.

The top, bottom, rims and inside of the box should be treated with one or two coats of shellac or varnish, to give lustre to the paint and to add to its durability.

Sometimes the gas mantle box, transformed by these touches of art, officiates as an electric light pull. Its cord, adjusted to the proper length, can be attached to the switch chain, the box and hanging tassel providing decorative notes of bright coloring. The box is strong enough and of suitable size to be grasped by the hand when pulling the chain.

Art students and young people of talent are always looking for a market for their products. The general public is not interested in sketches and illustrations. The majority of people are, however, anxious to purchase articles that are unique and novel in their character. Sometimes a trifle such as the coin purse becomes the vogue or fad for a time, and herein lies the opportunity of the art student. Gift shops are always on the look-out for something new in the way of favors. Decorated boxes are particularly popular for a box or container is a universal need.

Another cylindric box, much smaller in size, is employed commercially as a container for the brass paper fasteners used extensively in business offices. Few people think of saving these boxes. When empty, they are usually tossed into the waste basket. Transformed by a coat of opaque water color and by painted decorations, these little boxes became very popular as holders for small powder puffs. They were known as "sweater" powder boxes, because they could so easily be carried in sweater pockets.

At a school bazaar, these tiny boxes, containing a small powder puff, sold for fifty cents each. They were made by a class of high school girls who sold all they had prepared and took orders for more.

So many and so varied are the schemes for the decoration of boxes that it seems wise never to throw away a box that is well made, of good

proportions and intact. The size and shape of the box must suggest its decoration. If of large size, colored papers may be substituted for paints in planning the decorations. For example, a common oyster container, cylindric in shape, was made into a really interesting box by pasting strips of colored papers, cut about half an inch in width, at equal intervals around the box, on its curved sides. A cut paper decoration for the round top, similar in style to the designs suggested on pages 40 and 41, was pasted in place. The colors used were tints of red and green, and the contents of the box carried out the general color scheme, for it was filled with red and white and green and white stick candy. Of course this box was used as a Christmas favor.

It is not the cost of a gift which makes it of value to the recipient. It is rather the unique and unusual quality of the article, however simple it may be, together with the suggestion that the donor has expended taste, skill and thoughtful consideration in preparing some little token of affectionate regard.

CHAPTER III

Articles Made of Wood

It is a mistake to suppose that girls are debarred from the pleasure of making anything of wood, simply because they are girls. Some girls, as well as some boys, have a decided inclination toward the handling of tools. This natural bent should be allowed to develop, through exercise and training. Thin whitewood is not a difficult material to work with, and the coping saw is a tool that may be easily manipulated by girls and boys alike. As a matter of training, girls need practice in the handling of tools, in measuring accurately and in the manipulation of materials other than cloth, threads and yarn. There is no reason for confining their hand-work to sewing, knitting, embroidery and the general crafts of the needle.

Quarter-inch whitewood, cut in sizes for the making of toys and small decorative articles, may be obtained at school supply houses, or in mills or shops dealing with lumber. The wood of cigar boxes or other containers of like nature is not desirable, as it splits badly and is injured by the soaking process necessary to the removal of labels.

For hard woods of beautiful grain or surface, stains and oil finishes are best, as they bring out and enhance the natural beauty of the wood, but stains seldom improve the surface of soft wood. On the contrary, stains seem to seek out the sap-filled portions of thin, soft woods, and to emphasize rather than to conceal defects. A box or tray that has been beautifully planed or sand papered to a satin finish is frequently ruined by immersion in a bath of water or oil stain. For soft woods, paint is the most satisfactory finish.

Opaque water colors are the most convenient to handle in applying decorative color schemes to the various articles described in this chapter. They dry quickly, and when shellacked or varnished the effect is quite as good as that obtained through the use of oil or enamel paints. If enamel paints are at hand, and it is possible to give the necessary time to the drying of the several coats required, they will make a more durable finish.



FIG. 1. Tumbling Tom.

Tumbling Tom

Tumbling Tom can be depended upon to appeal to every individual, young or old, grave or gay, rich or poor, ignorant or cultured. He is inevitably comic, as he turns a succession of somersaults upon the parallel bars which support him. The notches into which the turning pin slips are not at first noticeable, so that a moment of breathless suspense is experienced by the uninitiated, lest the tumbler fall ignominiously, when he reaches the end of the bars.

Tom is painted in gorgeous colors. In the first place, he has received a coat of flesh tint (light red-orange). Then his trousers are painted dark blue, his jacket and shoes bright orange, his collar and stockings white, his hair and features black. Either enamel paints or opaque water colors may be used for this. In either case, the colors, when dry, should be shellacked or varnished.

The bars upon which Tom turns should be painted black or white, so that the main color interest centers in the little clown. Fig. 1 shows the finished toy.

Thin whitewood, a coping saw and paint, are the materials required.



FIG. 2. Figure Traced on $\frac{3}{8}$ " White Wood.

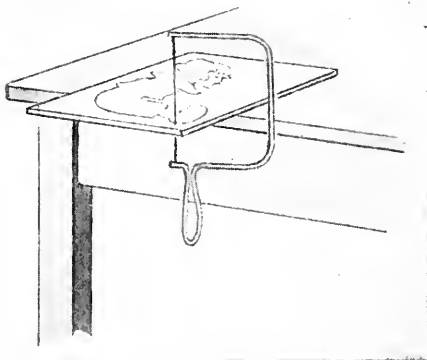


FIG. 3. Method of Using Coping Saw.

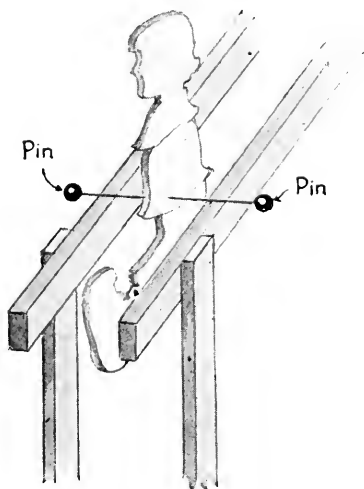


FIG. 4. Pins to Test Balancing Point.

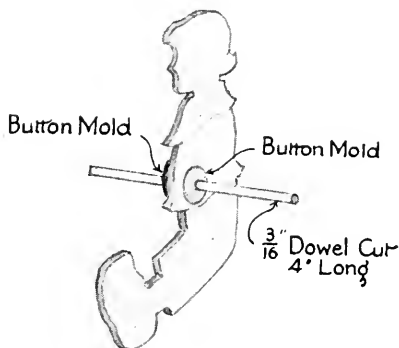


FIG. 5. Button Molds to Support Turning Rod.

Fig. 2 shows the sketch of the figure, drawn upon a piece of three-eighths inch whitewood, about eight inches square. The figure may first be drawn upon paper and cut out, to use a pattern in tracing it on the wood. In this way, many figures may be traced from one drawing. Fig. 3 shows the coping saw in position for sawing out the figure. After the figure is sawed out it will be best to make the parallel bars before attempting to find the point through which the balancing rod is to pass.

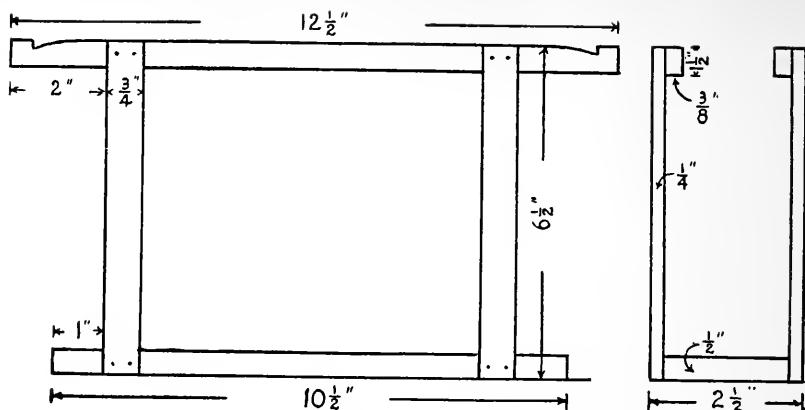


FIG. 6. Construction of Parallel Bars.

Seven pieces of whitewood are used in the construction of the bars—a base, four uprights, and two horizontals. The base is a piece of half-inch whitewood, cut two and one-half by ten and one-half inches. The four uprights are made of quarter-inch whitewood, cut six and one-half by three-quarter inch. The horizontals are three-eighths inch whitewood, cut twelve and one-half by one-half inches. The method of nailing these parts together is shown in Fig. 6. Half-inch brads are used. Fig. 6 also shows the notches which are cut near the end of each horizontal, to prevent the turning pin from working off the bars.

After the bars are finished, determine as nearly as possible the balancing point, through which a three-sixteenths inch dowel is to pass. Two pins, with sharp points and bead heads may be driven in the figure temporarily, to test the position of the balancing point (Fig. 4). If the little clown turns easily on these pins, they may be removed and a hole bored at this point with a three-sixteenths inch bit. Through this hole a three-sixteenth inch dowel, cut four inches long, is driven. To support and strengthen this dowel, two button molds are slipped over the ends, and glued to the sides of the clown, as shown in Fig. 5. The figure should now turn repeated somersaults on the bars, when struck lightly on the protruding lock of hair above the forehead.

Any color scheme desired may be used in painting the toy. The scheme used in painting this model has already been described.

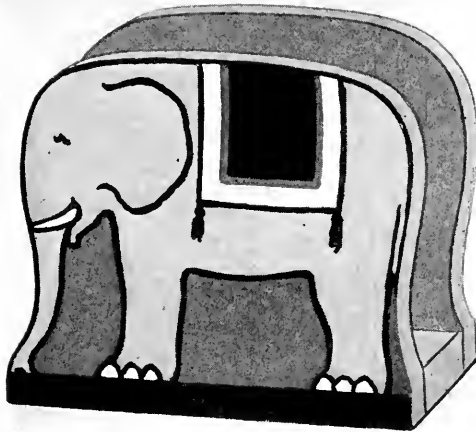


FIG. 1. An "Elephant" Cardholder.

An Elephant Cardholder

This little article is a useful adjunct to the desk or writing table. It may hold correspondence or catalogue cards, envelopes or unanswered letters. Fig. 1 shows the finished model painted in a scheme of black, white, gray and orange. It is made of three pieces of wood, the dimensions of which are given in the working drawing shown in Fig. 4. Fig. 2 shows the method of shaping the pattern for the sides. A piece of $2\frac{3}{4}$ by 3 inch paper is folded on its short diameter and cut in a curve, resulting in the shape shown in Fig. 3. This shape is traced on each of two pieces of quarter-inch whitewood, measuring $2\frac{3}{4}$ by 3 inches. After the shapes are sawed out, they are fastened with $\frac{3}{4}$ inch brads to the middle piece, which is $\frac{3}{4}$ inch by 3 inches (Fig. 4). Three brads are used on each side. The sides are then sand papered to a smooth, satin finish, and the form of the elephant sketched upon both, as the holder is alike, back and front. The various shapes of tusk, ear, trunk, legs, tail, eye and blanket should be definitely drawn, as they are all to be lined in with black, after the painting is done. The body of the elephant is painted gray, the background orange, the tusk and toes white, the saddle or blanket black, with an orange and a white band. The eye is indicated by a line of black, with a white dot under it. These paints are all opaque water colors. When they are dry, one or two coats of thin shellac will be necessary to give them brilliancy.

Fig. 5 shows the cardholder in use.

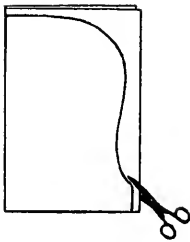


FIG. 2. A $2\frac{1}{4} \times 3$ " Paper Folded and Pattern Cut.

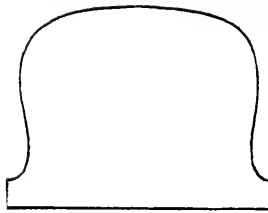


FIG. 3. Pattern Unfolded.

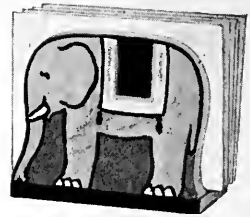


FIG. 5. Cardholder in Use.

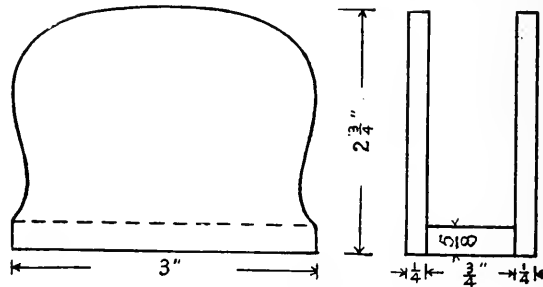


FIG. 4. Working Drawing Showing Construction of Cardholder.

The shape of the elephant is peculiarly suitable for the design of the cardholder, as the animal is so nearly symmetrical. It is therefore harmonious with the structural contour of the object.

Other animal shapes may be used, of course, but care should be exercised in the selection, because the mere painting of an animal shape would not take into consideration the requirements of structure.

An owl shape with slight changes might serve as an appropriate design. Two animal shapes facing each other might be used—dogs, cats, frogs, rabbits, etc., might be drawn in sitting postures, facing each other.

Whatever animal is taken as a motif, remember that the emphasis must be placed upon the shape as a design rather than upon its use as a picture. Realism has no place in the decoration of a constructed article.



FIG. 1. A Decorated Hanger for a Telephone Book

A Decorated Hanger for a Telephone Book

Where to hang the telephone book so that the nail will not be unsightly is often a problem. The device illustrated in Fig. 1 shows a diamond shaped piece of wood, decoratively painted, which is to be fastened at top and bottom to the wall or window frame, by means of finishing nails. A decorative brass hook is screwed through the center of the hanger and the telephone book is hung by its loop upon that.

Fig. 2 shows the diamond shape drawn on a piece of quarter-inch white-wood, cut $2\frac{1}{4}$ by $3\frac{3}{4}$ inches. When this shape is sawed out, a line is ruled all around it, $\frac{1}{4}$ inch from each edge (Fig. 3). This marginal line determines the slant of the bevel, which is made by planing, preferably with a block plane. When the bevel is planed smooth and even on all edges, the entire surface of the wood is smoothed with "oo" sandpaper. The hook is then screwed in place (Fig. 4). A decorative design is then prepared, either

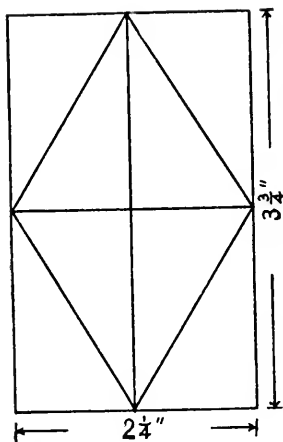


FIG. 2. Diamond Shape Drawn on $\frac{1}{4}$ " White Wood Stock.

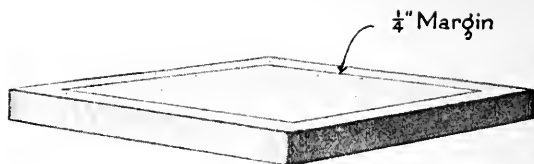


FIG. 3. The Diamond Shape Sawed Out and a $\frac{1}{4}$ " Margin Drawn for a Bevel Edge.

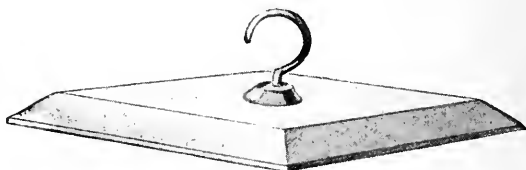


FIG. 4. The Bevelled Edge Planed and Screw Hook in Position.

by cutting a paper pattern or by drawing directly on the block (Fig. 1). The shapes are filled in with a group of colors that will be harmonious with the color scheme of the room in which the hanger is to be used. (Black, white and one intense color, is a safe scheme to follow.) The bevel may be treated with a line and dot or wave design, as suggested in Fig. 1. Two or three coats of thin shellac should be applied to protect the paint and give it brilliancy.

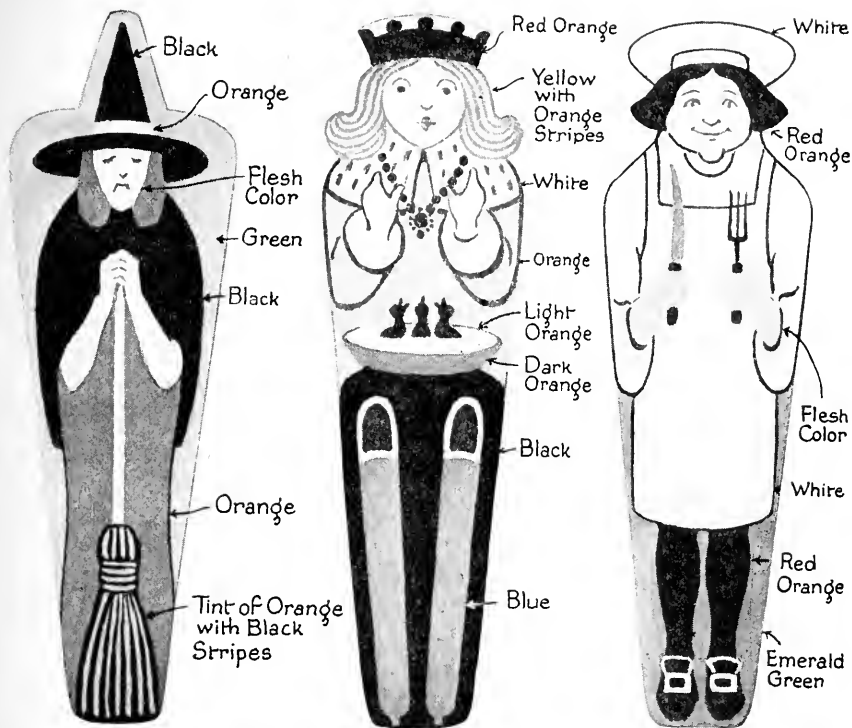


FIG. 1. Decorative Window Stops: Figure Motive.

Decorative Window Stops: Figure Motive

When the wind rattles the windows at night, a convenient little wedge may be slipped between the sash and casing. If the wedge is interesting in color and design we shall not object to its permanent employment. At least it will be granted a place on the window sill under no danger of being tossed into the wastebasket—the usual fate of a less interesting though equally practical wedge of plain wood, folded paper or cardboard.

In Fig. 1 are given three colorful and attractive figures, to be drawn and painted on the bits of wood that form the window stops. The witch, the King and the cook are fanciful figures, the coloring of whose costumes is here given in detail. Fig. 2 gives the construction. The general shape of the figure is drawn upon a piece of quarter-inch whitewood, $3\frac{3}{4}$ by $1\frac{1}{4}$ inches, and then sawed out. With a plane or knife the lower end of the sawed-out shape is whittled or shaved to form a wedge. The details of the figure and the shapes of different parts of the costume are then drawn on

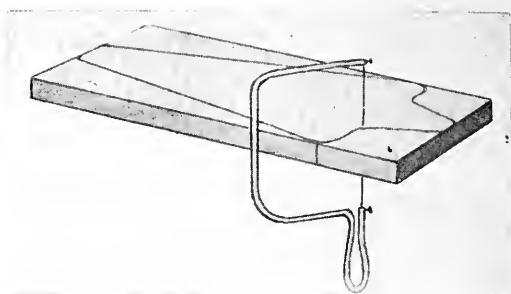
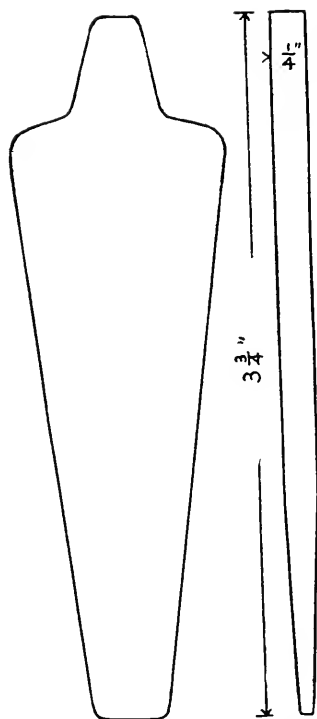


FIG. 2. Working Drawing Showing Construction of Window Stop and Process of Sawing Out.

the wood. If preferred, the drawing may first be made on paper, and then traced on the wood, or a tracing of one of the figures shown in Fig. 1 may be made on thin paper and transferred to the wood. (Designs may be transferred by rubbing graphite from a lead pencil on the back of a tracing, placing the graphite side next to the wood, and drawing over all lines with a hard, sharp pencil.) When all shapes are clearly defined, they may be filled in with paint.

Opaque water colors and shellac may be used, or enamel paints, as desired.

Two coats of thinned shellac or varnish are better than one heavy coat.



FIG. 1. Window Wedges Made of Thin Wood and Decoratively Painted.

Window Wedges Made of Thin Wood and Decoratively Painted

These "fancy free" bird shapes are first designed with scissors and paper, or drawn on paper and cut out, as shown in Fig. 2. They may be made to resemble closely some familiar bird, or they may be entirely imaginative, both in shape and coloring. In either case, each shape must show the addition of the wedge, cut out of the same piece of wood, so that both wedge and decoration are entirely flat. Fig. 2 shows the first step. Fig. 3 shows the process of tracing the pattern on a piece of white wood, the size to be determined by the size and shape of the bird, not more than $2\frac{1}{2}$ inches in its greatest dimension, including length of wedge. Fig. 4 shows

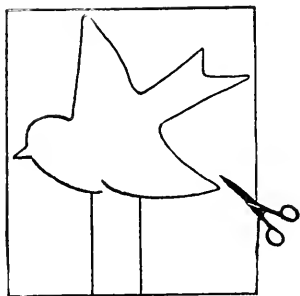


FIG. 2. Pattern Sketched on Paper and Cut Out.

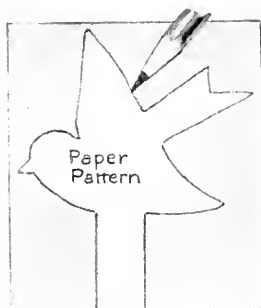


FIG. 3. Pattern Traced on $\frac{1}{4}$ " White Wood.

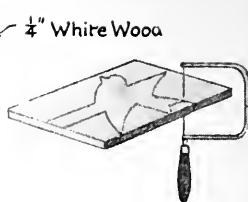


FIG. 4. Coping Saw in Position for Sawing Out Window Jam.

the coping saw in position for sawing out the shape. The end of the wedge is to be whittled or planed, so that it will slip easily between the sash and the casing. The entire shape is then sandpapered, to give a smooth surface. Additional shapes, such as wings, tail, bill, etc., may be drawn on the wooden shape, and the paint applied. The color scheme should be brilliant, in strong contrasts of dark and light. If opaque water colors are used, shellac or varnish will be necessary as a finish. Enamel paints already contain varnish, and are glossy when dry.

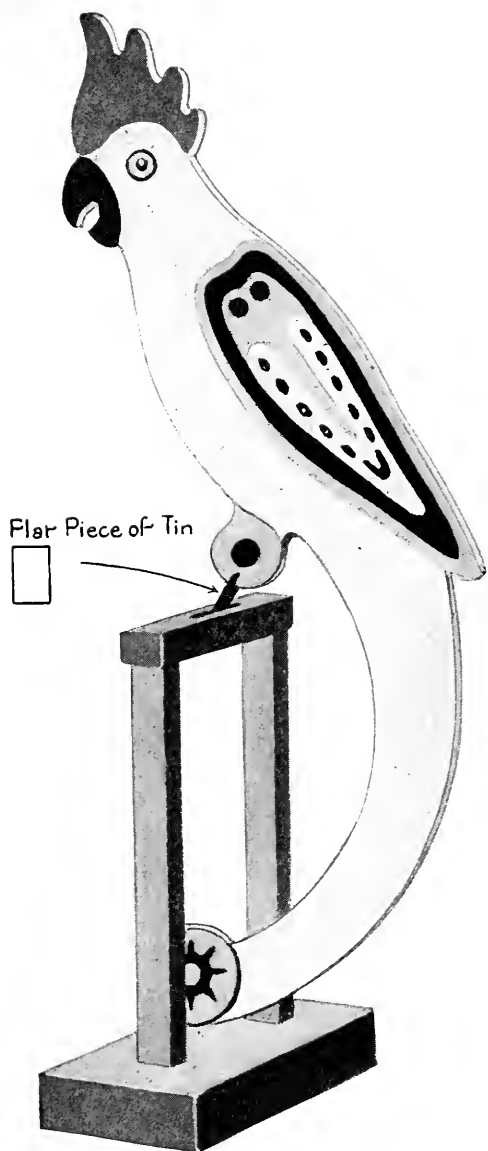


FIG. 1. A Balancing Parrot.

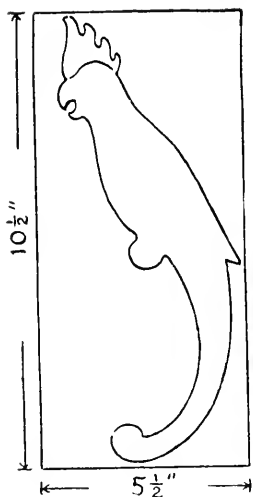


Fig. 2. Parrot Drawn

FIG. 2. Parrot Drawn on Paper and Cut Out for Pattern.

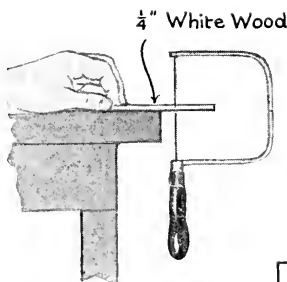


FIG. 3. Pattern Traced on $\frac{1}{4}$ " White Wood and Sawed Out With Coping Saw.

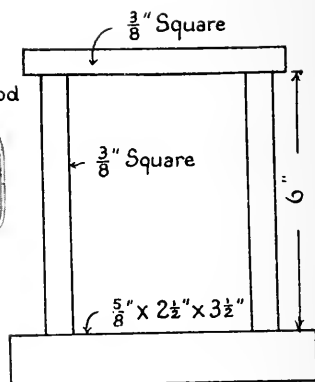


FIG. 4. Stand or Perch for Parrot.

A Balancing Parrot

This gay bird balancing on his stand, challenges you to disturb his equilibrium. A slight blow will set him to swinging, but he is not easily "knocked off his perch."

The parrot is sawed from a single piece of quarter-inch whitewood, cut $5\frac{1}{2}$ by $10\frac{1}{2}$ inches. Fig. 2 shows the drawing which was made on paper the same size as the wood. The sketch was cut out and used as a pattern in tracing the shape on the wood, preparatory to sawing it out. Fig. 3 shows the end view of the wood, and the saw in position.

The stand (Fig. 4) is made of four pieces of whitewood stock, the dimensions of which are given in the drawing. Lead weights such as are used in ladies' coats, are fastened to either side of the tail, at the extreme end. This is done with half-inch brads. The weights serve as a balance, increasing the pendulum-like motion of the bird when swinging.

The foot or claw of the bird is made of tin. A split or incision one-quarter inch deep is made with the coping saw in the wood, and a flat piece of tin is forced into this cut. The size of the tin is about $\frac{1}{4}$ inch by $\frac{1}{2}$ inch. It may be cut with tinner's shears from a tin can. A narrow groove is made with a knife in the top of the perch, as indicated in Fig. 1. Into

this groove the tin edge of the claw is inserted, keeping our parrot from slipping off the perch.

An attractive color scheme for the balancing parrot would be green, red, black and white—green for the stand, red for the comb, black for the bill, white for the body, green, red, black and white for the wing, and red and black for the tail. Opaque water colors may be used, with finishing coats of shellac, or enamel paints may be applied, if preferred.

The balancing parrot will also perform his graceful undulations if he is set in a trapeze instead of on a perch. A trapeze may be made of two quarter-inch dowels (round sticks), respectively four and five inches long. The parrot is fastened to the middle of the five-inch stick by means of a three-quarter-inch brad. A half-inch brad is driven into each end of each dowel so that a cord may be attached, in completing the trapeze. The upper and shorter dowel is about nine inches above the lower dowel. This gives the parrot ample room for swinging.



FIG. 1. Plant Sticks Made of Thin Wood.

Plant Stick Made of Thin Wood

Plant sticks in the window garden serve a double purpose. They support a stalk that needs strength or direction and they afford a bright note of interest among the green leaves. It seems entirely harmonious to see shapes of birds and butterflies among the plants and flowers.

Fig. 1 shows two of these plant sticks, painted in bright colors. The stick itself is a quarter-inch dowel, sharpened at one end, and of any length desired. The bird shape is a separate piece of whitewood, sawed out in the manner previously described, and attached to the end of the dowel by means of a brad whose head has been filed to a point.

Fig. 2 shows the shape of a bird drawn on paper, to be cut out and

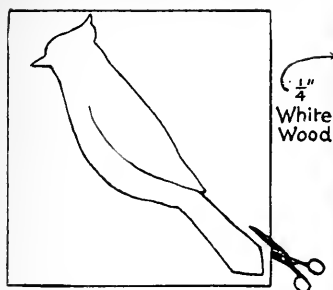


FIG. 2. Pattern Sketched on Paper and Cut Out

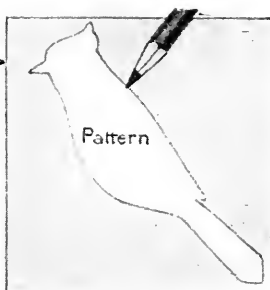


FIG. 3. Pattern Traced on $\frac{1}{4}$ " White Wood and Sawed Out.

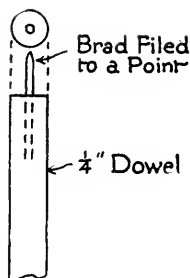


FIG. 4. Flower Stick.

used as a pattern in tracing the form on a piece of quarter-inch whitewood (Fig. 3). The size of the whitewood depends upon the desired size of the decorative bird shape. (The longest dimensions should not exceed three inches.) Fig. 4 shows a brad which has been driven into a quarter-inch dowel, and whose head has been filed to a sharp point. This point is pushed into the thickness of the bird shape, at a place where it will give the proper position to the bird. Both dowel and bird shape are painted in decorative color schemes. If opaque water colors are used, two or three coats of shellac will be necessary to finish. Perhaps in this case, enamel paints would be better, as the plant sticks will inevitably become spattered with water. The oil in enamel paints will offer a better resistance to dampness.

Fig. 5 gives several interesting shapes which are large enough to be traced and used in the same size, as decorative heads to plant or flower sticks. In every case, the paint should be applied flat, with no attempt to show feathers or other effects of realism. These sticks are decorations, rather than representations of living birds.

These sticks are planned for use in flower-pots, and are intended primarily for the house or porch. The same idea may be applied in making garden sticks of larger size. For such a purpose, the dowel should be from two to three feet long, and one-half or five-eighths inches in diameter.

The decorative shape may be sawed from one-half or five-eighths-inch stock. The design of these shapes may be conventional flowers, decorative birds, butterflies or other animals, or they may be geometric or purely imaginative. The thickness of the stock will force a certain simplicity of treatment which is a decided advantage.

In the garden, before blossoms appear on such growths as chrysanthemums, lilies, gladiolas, foxglove stocks, snap dragons, asters and marigolds,

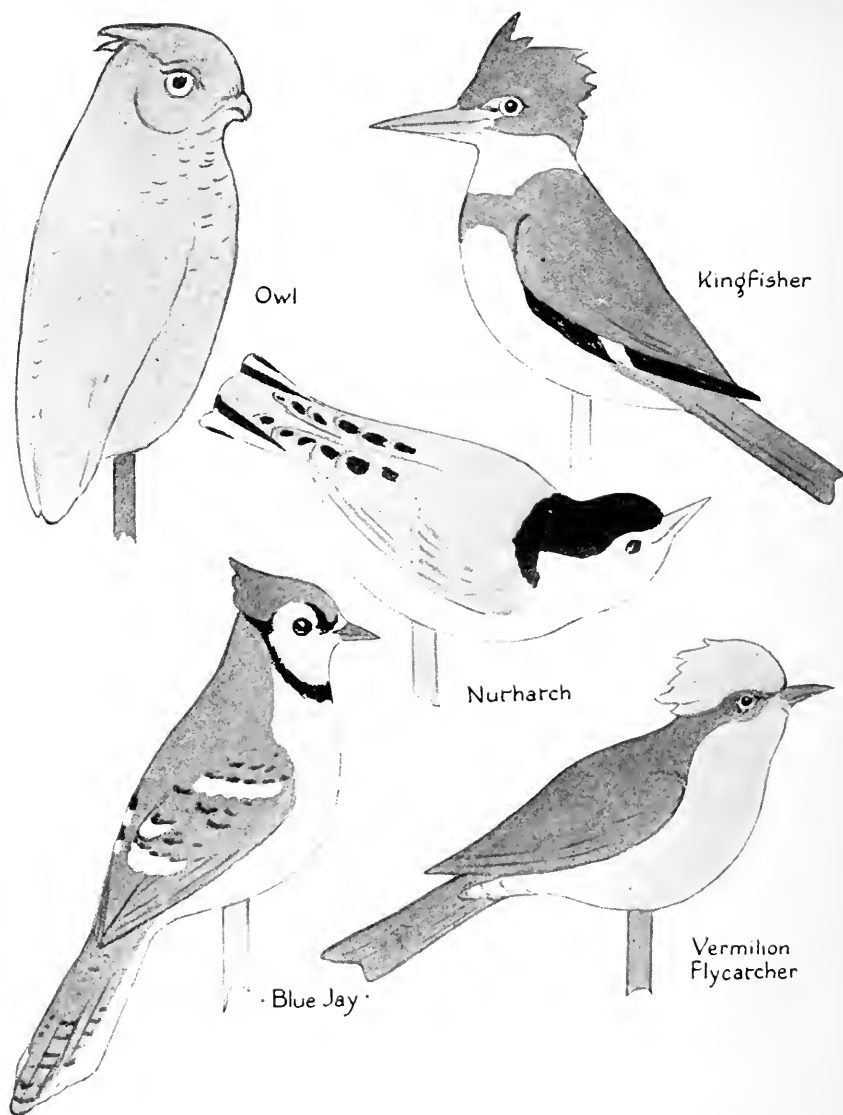


FIG. 5. Suggestions for Flower Sticks.

these sticks with their gorgeous mosaics of color will afford something of the joy and interest which later are supplied by the blossoms.

These plant and garden sticks have a definite commercial value, as is evidenced by their increasing sales in gift and craft shops.



FIG. 1. A Toy Horse Made of Wood and Decoratively Painted.

A Toy Horse Made of Wood and Decoratively Painted

These wooden toys go like hot cakes at the Christmas sale or bazaar. They make a strong appeal to children, and their bright color schemes are attractive bits of decoration in any room.

Fig. 1 shows the finished toy, standing upon its wheeled carriage, to which a string may be tied, if desired for purposes of locomotion. The steps in making the horse are given in detail on page 78. Fig. 2 shows a drawing of the horse, made on paper cut $5\frac{1}{2}$ inches by 6 inches. Fig. 3 shows the drawing cut out and used as a pattern for tracing the shape upon

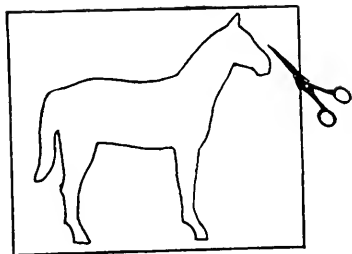


FIG. 2. Pattern Sketched on Paper and Cut Out.

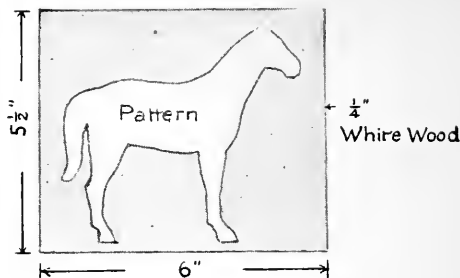


FIG. 3. Pattern Traced on $\frac{1}{4}$ " White Wood.

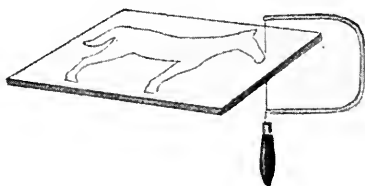


FIG. 4. Coping Saw in Position for Sawing Out Toy.

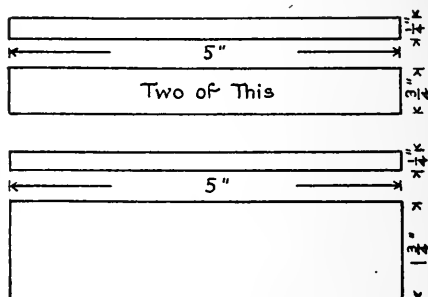


FIG. 5. Working Drawing of Stand.

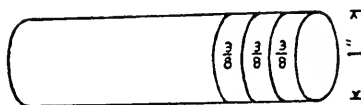


FIG. 6. One Inch Broomstick Cut Into $\frac{3}{8}$ " Sections.

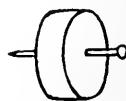


FIG. 7. Wheel with 1" Brad for Axel.

a piece of quarter-inch whitewood also cut $5\frac{1}{2}$ inches by 6 inches. Fig. 4 shows the tracing completed and the coping saw in position for sawing out the shape. The stand or carriage is made of thin pieces of wood (not counting the wheels) the dimensions of which are given in Fig. 5. The two side pieces are nailed with half-inch brads to the broad piece in the manner shown in Fig. 1. Notice that the side pieces are nailed *broad side down* to the foundation piece. This leaves a space of one-quarter inch between the two side pieces, into which the feet of the toy snugly fit.

The wheels of the carriage are sections of a broomstick, sawed three-eighths inch thick (Fig. 6). Fig. 7 shows the manner of attachment of

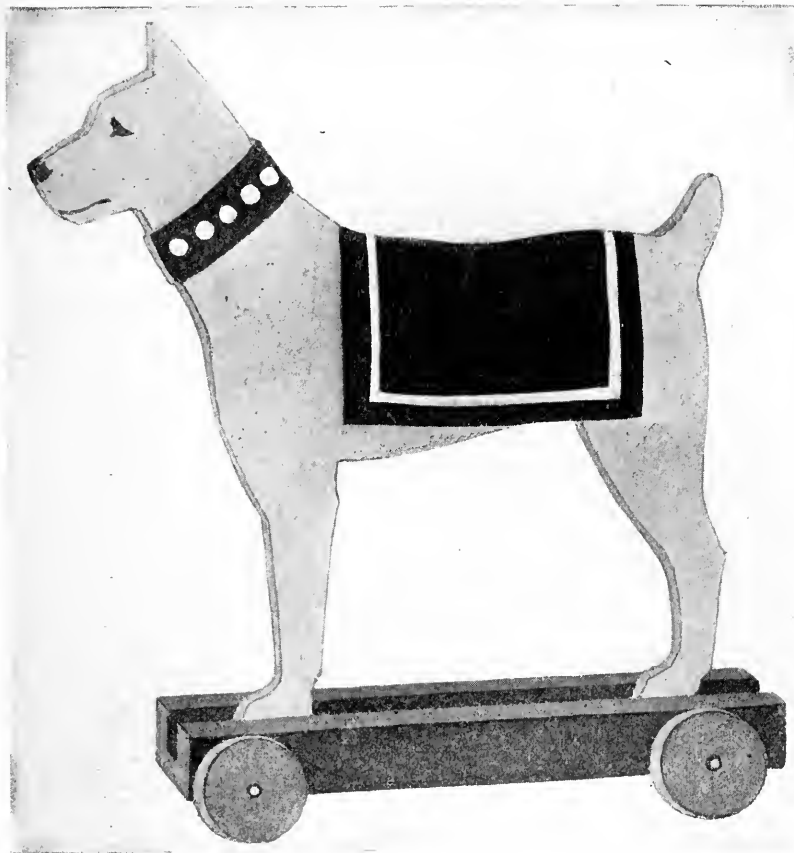


FIG. 8.

wheels to the carriage. If the brad is not driven too tightly to the carriage the wheels will turn easily.

The horse is gaily painted in a decorative scheme of yellow, violet, white and gray, the colors of the carriage supplementing the colors used on the horse.

Fig. 8 gives a suggestion for a toy dog, and Fig. 9 shows a toy donkey. Both of these toys are made by the process just described, using whitewood of the same dimensions as those indicated for the horse.

These toys are usually painted with opaque water colors, with the application of two or three coats of thin shellac. Enamel paints may be substituted if preferred.



FIG. 9. A Toy Donkey Made of Wood and Decoratively Painted

The wheels are not an essential feature of the carriage or stand. They were added so that children might attach a string to the carriage and pull the toy about. When the toys are used as decorative notes, of course the wheels are omitted.



FIG. 1. The "Dowel" Doll.

The Dowel Doll

A dowel is a wooden rod or stick made especially for cutting up into dowel pins for the construction of joints, the uses of which need not be here described. Dowels are commercially supplied in sizes ranging from one-eighth of an inch to two inches in diameter. In the present problem, the body, head and neck of the doll are made from a single piece of one

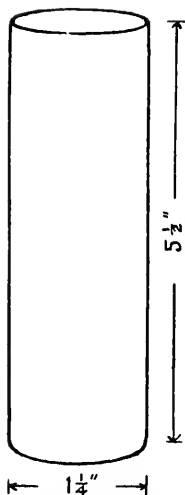


FIG. 2. Curtain Pole for Body of Doll.

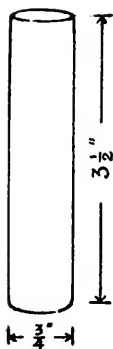


FIG. 3. Two 3/4" Dowels for Legs.

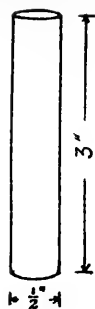


FIG. 4. Two 3/8" Dowels for Arms.



FIG. 5. Half-round File.



FIG. 6. Rat-tail or Round File.

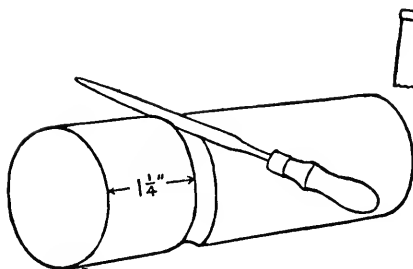


FIG. 7. Filing Groove of Neck With Rat-tail File.

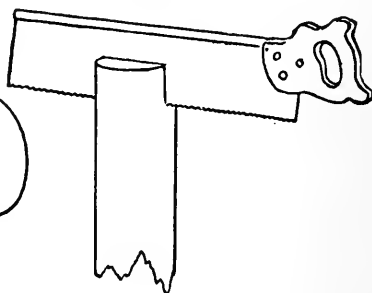


FIG. 8. Sawing 3/8x1" Section of Dowel to Form Leg Joint.



FIG. 9. Leg Joint Complete.



FIG. 10. Shaping the Head with Half-round File.

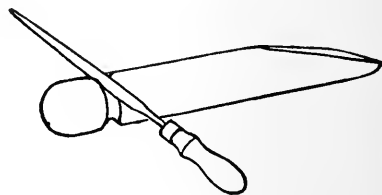


FIG. 11. Hand Shaped with Rat-tail File; Upper Arm Planed with Block Plane or Filed with Half-round File.

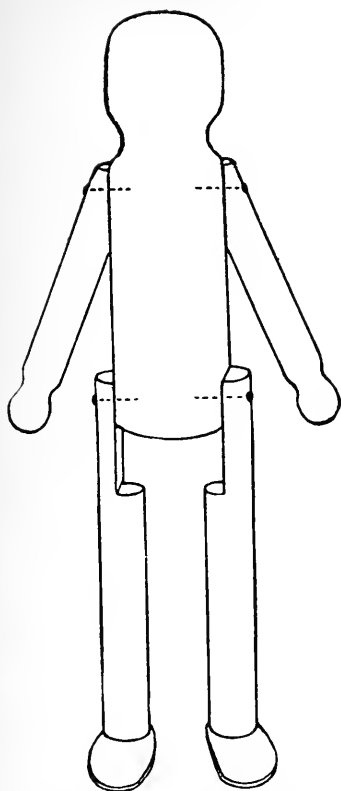


FIG. 12. The Dowel Doll Assembled and Given a Coat of White Paint.

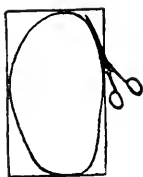


FIG. 13. Shoes Cut from Cigar Box Wood.

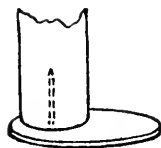


FIG. 14. Shoe Nailed to Leg.

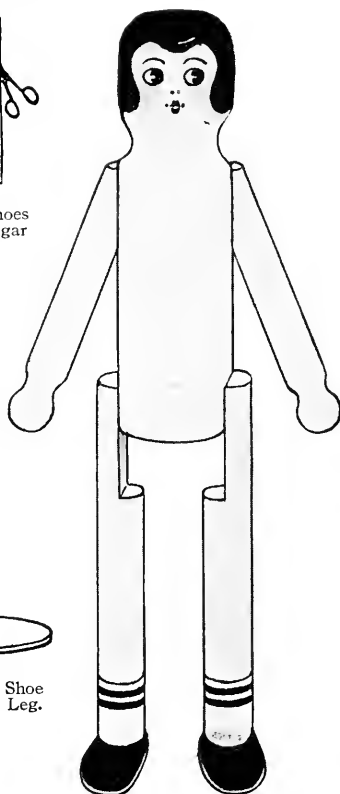


FIG. 15. A Second Coat of Flesh Color Enamel Applied with Accessories Such as Hair, Features, Shoes and Stockings

and one-fourth-inch dowel; the legs are sections of a three-fourths-inch dowel and the arms of half-inch dowels. A discarded curtain pole makes an excellent substitute for the one and one-quarter-inch dowel. It may be sawed into lengths for the body of the doll. Similar dowels for the legs and arms can be obtained at hardware stores.

The key to the anatomical mysteries of the Dowel Doll lies in ability to perform successfully a few of the simplest of tool operations. A saw, a hammer, a half round file, a round or rat tail file, a small plane, and some one inch, flat-head brads must be on hand, in addition to the dowels required. A bench vise is almost a necessity for holding the dowels firmly in place, during the operation of sawing.

Fig. 1 shows the Dowel Doll complete, dressed in a simple costume of

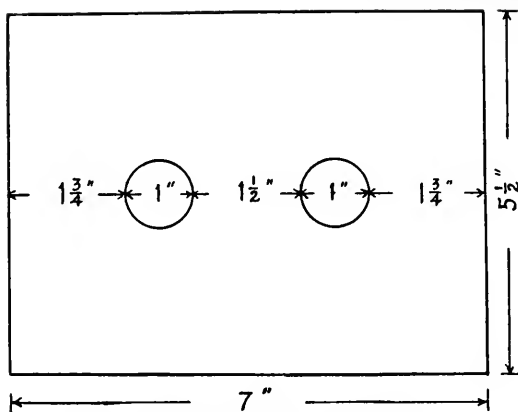


FIG. 16. Pattern for Bloomers with Holes Marked for Legs.

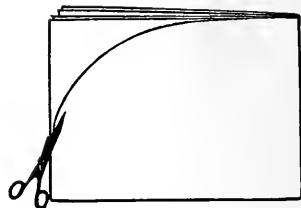


FIG. 17. Pattern for Bloomers Folded on Two Diameters and Corners Rounded.

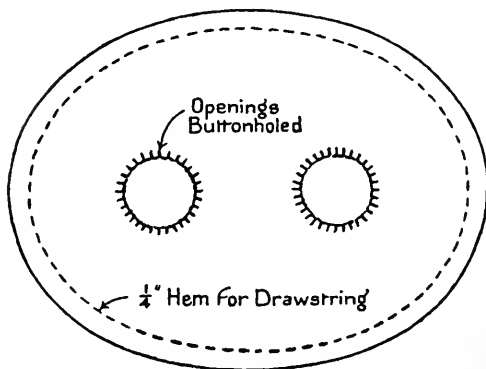


FIG. 18. Muslin or Percale for Bloomers Cut from Paper Pattern.

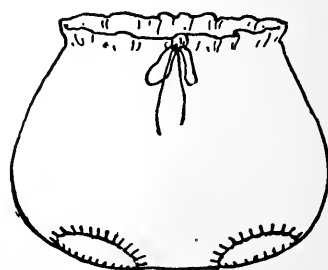


FIG. 19. Bloomers Drawn into Shape.

white barred muslin, with decorations or stitchery. The shoes are cut from cardboard or thin wood from cigar boxes, and painted black. They are glued or nailed to the ends of the legs. The face, hair and stockings have been appropriately painted. The parasol is woven from mercerized embroidery cotton. On her wrist the doll carries a paper knitting bag, which bears the symbol of the Red Cross. She can stand on her own feet, she can assume and sustain a sitting position, she can extend one or both arms and she can put one foot before the other. She cannot turn her head, nor open and shut her eyes, but she has many points of advantage over other dolls offered for sale in the shops. She is practically indestructible, for should

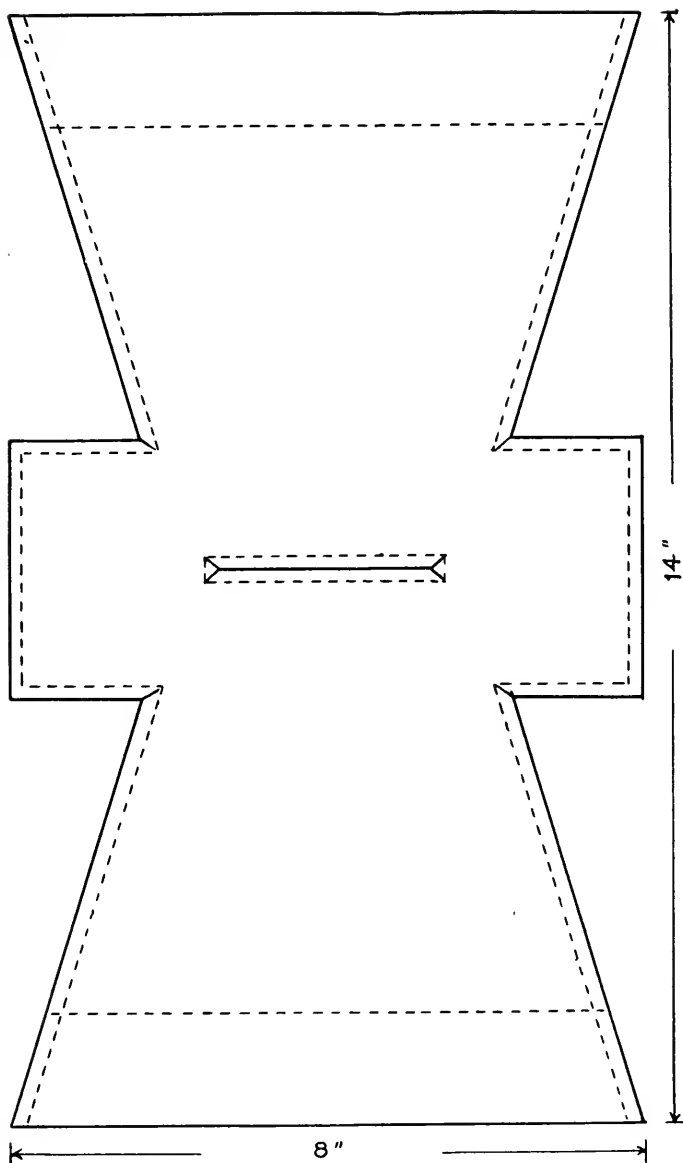


FIG. 20. Pattern for Doll's Dress.

she be so unfortunate as to lose an arm or leg, the member could easily be replaced.

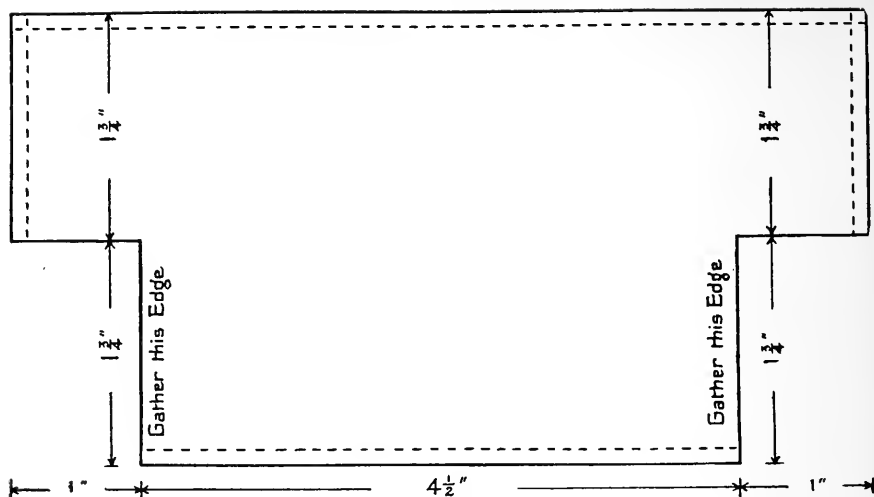


FIG. 21. Pattern for Doll's Hood.

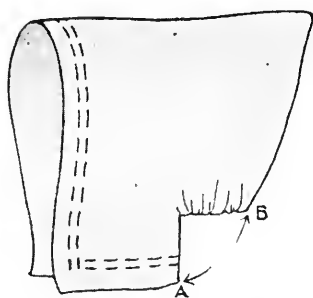


FIG. 22. Bonnet with Hem, Stitchery Gathering in Place—Sew Edge A to Edge B.

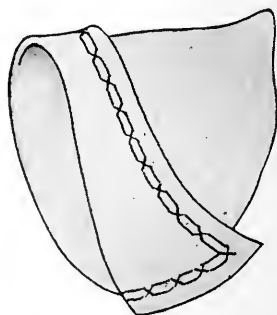


FIG. 23. Front Edge Rolled Back.

Fig. 2 gives the dimensions of the dowel for the body. Fig. 3 shows the measurements of the dowels for the legs, and Fig. 4 those for the arms. Figs. 5 and 6 show the kinds of files that are used.

The first tool operation is illustrated in Fig. 7—the filing of a groove for the neck. This groove is one and one-quarter inches from the end of the large dowel, and may be as beautifully modeled as the skill of the worker will permit. There is no hard and fast rule about the width or the depth of this groove.

Figs. 8 and 9 show the process of sawing half of the three-fourths-inch

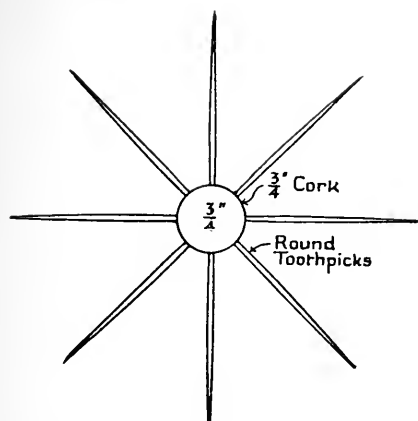


FIG. 24. Cork $\frac{3}{4}$ " Diameter and $\frac{1}{4}$ " Thick with Eight Round Toothpicks Set for Ribs.

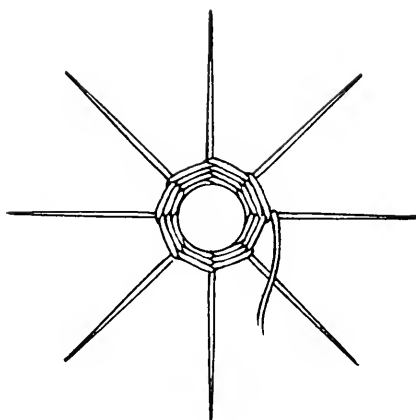


FIG. 25. Silkateen Used for Weaving.



FIG. 26. Orange and White Silkateen Used for Color Scheme, Flower Pin Used for Handle.

dowel to the depth of one inch, in order to form a joint that can be nailed to the body.

In Fig. 10 the half round file is shown in position for shaping the top of the head. Here again the worker may do his utmost in modeling a head of a highly intellectual type, or he may content himself with a mere flat head. The cap or bonnet worn by the doll will cover all deficiencies. Fig. 11 shows two tool operations: one end of the half-inch dowel has been planed



FIG. 27



FIG. 28.

to form the shoulder-joint, and the other end has been modeled with the rat-tail file to form a hand or wrist.

Fig. 12 shows the parts of the body assembled—arms and legs nailed in place with brads, so that they articulate freely yet are firmly joined. Figs. 13 and 14 show the shaping of the shoes and the method of attachment to the leg.

When all the parts are nailed together, the whole doll is given a coat of white oil paint. When this is dry, a coat of flesh colored enamel paint is applied, with such accessories as hair, features, stockings and shoes rendered in appropriate colors, as shown in Fig. 15.

Dressing the doll is a delight to all girls. Patterns for bloomers and a slip-on dress should be drawn on paper first. Fig. 16 gives the plan and the dimensions for the pattern of the bloomers, and Fig. 17 shows a method of rounding the corners of the paper pattern. Fig. 18 shows the bloomers cut from muslin or cotton crêpe, with openings for the legs buttonholed and the hem run in for the draw string. Fig. 19 shows the garment drawn into shape.

The pattern for the doll's slip-on dress is very simple. Fig. 20 shows



FIG. 29. Dinah



FIG. 30. Anne

how to cut it from a piece of eight-inch by fourteen-inch paper. When the dress is cut from cloth, the edges are hemmed and a decorative stitch, such as a long running stitch, a blanket stitch or a cross stitch is used for trimming. (See Fig. 1, page 81.)

Figs. 21, 22 and 23 give the pattern and the processes of cutting, making and finishing a hood or bonnet, which is usually made from the same material as the dress, decorated with the same style of stitchery.

The making of the doll's parasol is illustrated in Figs. 24 to 26. A section of a cork three-fourths of an inch in diameter is used as a center. Into this are inserted eight round toothpicks, at equal distances from each other. The toothpicks for the ribs upon which is woven mercerized cotton "woof," in colors that harmonize with the decorative stitching on the bonnet and dress. Figs. 24 and 25 show the construction of the frame and the process of weaving. Fig. 26 shows the insertion of a short hairpin or a flower pin into the center of the under side of the cork. The ends of the toothpicks, the cork center and the hatpin should be painted black.

Figs. 27, 28, 29 and 30 show four other costumes in which these Dowel Dolls have been dressed.

Fig. 27, "Flossie" appears in a dress of ruffled net, all ready for a garden party. Her picture-hat is made of the same material and is trimmed with a wreath of rosebuds. Her sash is pink.

Fig. 28, "Nancy" has a fascinating cap and sweater of emerald green wool, crocheted especially for her use. The dress is of white flannel. Nancy is suitably dressed for any kind of out-door sport.

Fig. 29, "Dinah" is a "character" doll. She has a black face, a bright red turban, a blue-and-white gingham dress and a white apron. Dinah is the cook.

Fig. 30, "Anne" suggests a visiting costume of black plush or velvet, with scarf and vest of Tartan plaid. These bright colors are repeated in the hat, which also sports a tiny feather. Truly, Anne presents a dignified and elegant appearance. Who would suspect that she is only a wooden doll?

CHAPTER IV

Painted Things



A Glass Container Transformed into a Cracker Jar.

THERE are many things about the house that are commonplace and uninteresting themselves, but which suggest treatment that is capable of transforming them into objects of individuality and beauty. Such treatment must always be rendered in the light of art knowledge. Indeed, the objects themselves must be selected with due regard for their appropriateness for transformation. A person with art knowledge or possessing an art "sense" would not think of decorating a coal scuttle, of gilding a rolling pin or of painting a landscape upon a snow shovel. Such decorations are ridiculous, they are offensive to people of refinement and good taste. A sense of the fitness of things will aid in the selection of articles that may be decorated without interfering with function or use, and in creating new uses for articles that have been considered worthless.

The articles presented in this chapter have all been transformed through the use of paint, applied under the guidance of a knowledge of color harmonies and of the principles of design. Many other suggestions will doubtless occur to the girl who works out these problems, for originality and invention are stimulated and developed through these delightful occupations.

A Glass Container Transformed Into a Cracker Jar

Since the reign of high prices, these containers have disappeared from the shelves of the Ten Cent Stores, where they were formerly sold, and are now to be found among housefurnishings in department or hardware stores. Even here the price is not prohibitive. If there are smokers in the family, it is not unlikely that empty glass jars which formerly held tobacco may be obtained. After a thorough cleansing, such jars may be decorated in the manner illustrated on page 91.

The form of the glass jar shown on page 91 suggested the scheme of decoration. Orange and black enamel paint was applied to alternate panels, as shown in the sketch. A bevel between the panels was left unpainted. Around the knob was tied a gorgeous Chinese cord and tassel, emerald green in color. It took but a little time and small expense to transform this commonplace jar into an interesting and unusual addition to the tea service.



FIG. 1. School Bag with Decorated Wooden Handles.

A School Bag from the Ten Cent Store Decorated with a Band of Appliqué Felt and Painted Handles

Two commonplace articles have been transformed in this exercise by a touch of the fairy wand of color. The shoestring bag has been cut down to more pleasing proportions, and decorated by a broad binding of felt, upon which has been appliquéd some simple shapes, also of felt. The band was a fine orange in color, and the appliquéd shapes were white and black. (See Fig. 1.)

Perhaps the greatest transformation was the changing of a common wooden bundle carrier into a handle of real beauty. Fig. 2 shows the first step—the removal of the wire, through the use of pliers. The handle thus freed from the wire was given a coat of orange paint. When this was dry, bands of white were painted upon the orange background. After these were dry, black dots and marginal bands were added, as shown in the handle of the bag illustrated in Fig. 1. Either enamel paints or opaque water colors may be used to paint the handles. If the latter, two or

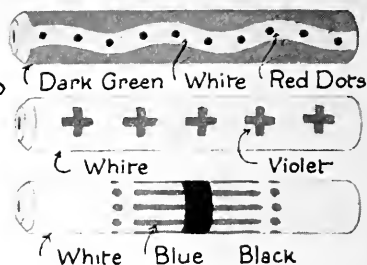
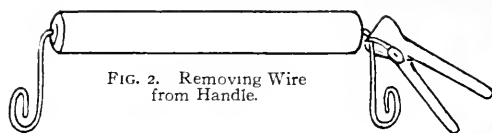


FIG. 3. Suggestions for Painted Designs and Color Schemes.

three coats of shellac will be necessary to give the paint brilliance and durability.

Stout twine must be twisted or knotted to form a cord strong enough to hold a bag full of books. This cord is slipped through the hole in the handle, and the ends fastened securely to the sides of the bag. Two wooden handles and two cords will be necessary, one for each side of the bag. Fig. 3 gives four more suggestions for the decorations of these handles. They may be used for many purposes.

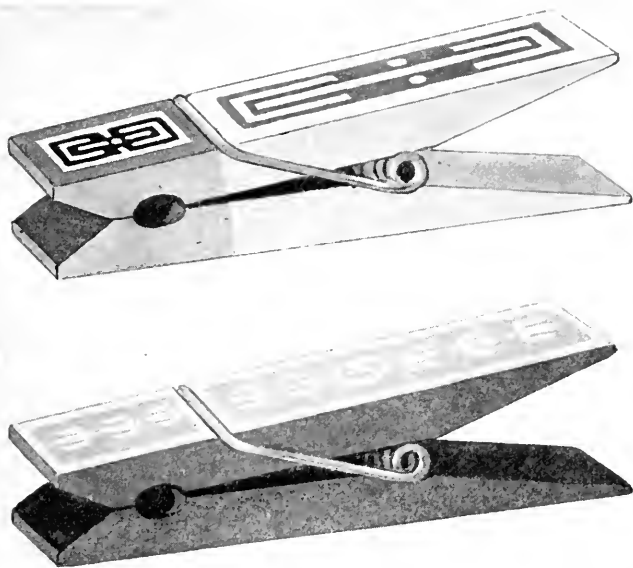


FIG. 1. Curtain Clasps Made from Spring Clothespins.

Curtain Clasps Made from Spring Clothespins

Whene'er your curtains flap at night,
Or swish in wind and rain,
Just pin them back with clips like these
And go to sleep again.

Art has a magic hand, which transforms and beautifies that which it touches. The prosaic clothespin whose mission seemed fulfilled in the laundry has been made fit for my lady's chamber, through the tasteful arrangement of a few colors and shapes.

Fig. 1 shows two suggestions for such arrangements. Nothing is done to the clothespin, save the application of various colors and shapes of paint.

First, an undercoat of whatever color is desired as the dominating tone is applied. While this coat is drying, a design for the upper and lower rectangular spaces should be planned on paper. These spaces are long, narrow rectangles, about six times as long as they are wide. Several ideas for the decorative design are given in Figs. 1 and 2. A long, narrow rectangle may be drawn, and filled with a treatment of parallel lines, as in the first illustration (Fig. 1). A simple unit may be repeated, as in a

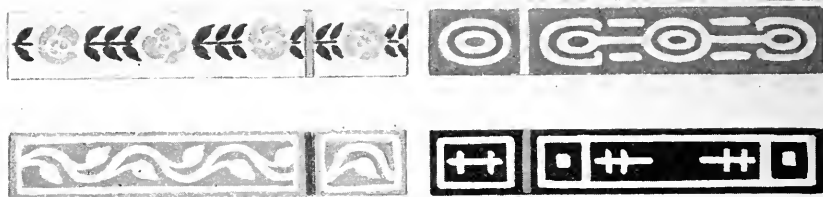


FIG. 2. Suggested Designs for Curtain Clasps.

border, surrounded by marginal lines, as in the second illustration; a border of alternate units, as in the third illustration; or a wave line with variations, as in the fourth illustration. The design when drawn should be transferred to the upper and lower surfaces of the painted clothespin, and painted with a small brush, in a color strongly contrasting with the undercoat. Either enamel paints or opaque water colors may be used for this. Finishing coats of shellac are necessary, in case opaque water colors are selected.

These pins should be painted in pairs. They sell readily at fairs or bazaars, because they fill a real need, and are interesting bits of decoration.



FIG. 1.

FIG. 2.

FIG. 3.

Curtain Pulls Made from Painted Spools, Button Molds and Beads.

Curtain Pulls Made from Painted Spools, Button Molds and Beads

How many empty spools of sewing silk or thread do you suppose are thrown away, each year, in every family? Certainly a great many! Yet there are ways of utilizing these spools, and of treating them so attractively



FIG. 4. Spool.



FIG. 5. Button Mold.

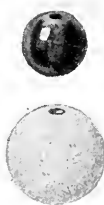


FIG. 6. Wooden and Glass Beads.

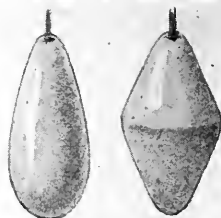


FIG. 7. Pendants Made from Permanent Modeling Clay.

that they may be sold for at least a small sum of money at a Christmas bazaar.

Figs. 1, 2 and 3 show spools that have been painted with opaque water colors, and varnished, and used as decorative elements upon the curtain cord which is attached to the metal ring at the bottom of a window shade. Additions of beads, painted button molds, pendants and tassels may be made, as suggested in the illustrations. Any color scheme desired may be employed, remembering that these small decorative notes are generally most effective if painted with brilliant colors, in strong contrasts of dark and light.

Fig. 4 shows a spool of average size and shape. This is to be painted first with an undercoat of opaque water color, in any tone desired. A button mold, as shown in Fig. 5, may be glued to the top and bottom of the spool, and painted in the same or in contrasting colors. Beads of wood may be painted to harmonize with the spool, or glass beads may be used (Fig. 6). Either tassels or pendants made of permanent modeling clay and painted, may be attached to the lower end of the cord upon which the spool and beads are strung. Fig. 7 gives suggestions as to shapes of these pendants.



FIG. 1. A Clothespin Doll.

A Clothespin Doll

These dolls are intended for dinner favors, and have been used frequently in connection with place cards. They can be made to stand upright if a half-inch hem, secured with thick paste, is turned up at the bottom of the dress. A simple decoration, such as a wave line or a horizontal band of color, may be painted on the hem with opaque water colors. The paste and the paint make the hem so stiff that the dress will support the doll, thus forming a background against which a place card may rest.

Fig. 1 shows the finished doll, dressed in a kimono-like gown of crêpe



FIG. 2.
Clothespin.

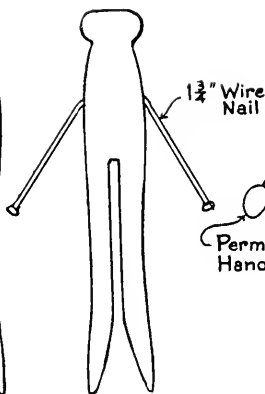


FIG. 3. Wire
Nails Driven
in Forearms.

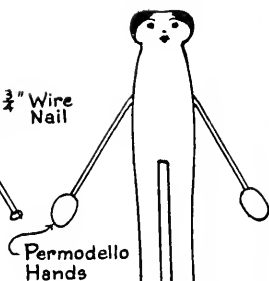


FIG. 4. Doll Painted.

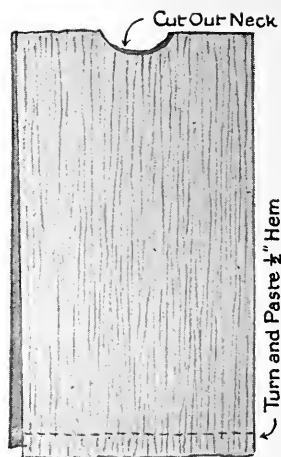


FIG. 5. 4x10" Crêpe Paper
Folded on Short Diameter
Neck Cut Out.

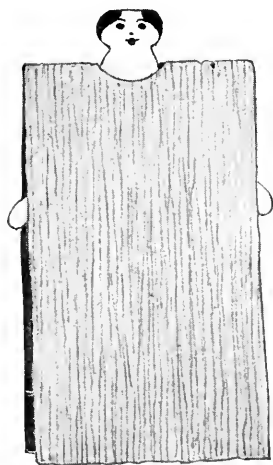


FIG. 6. Crêpe Paper Dress
Slipped Over Doll.



FIG. 7. Dress Tied with Sash
and Hat Tacked in Position.

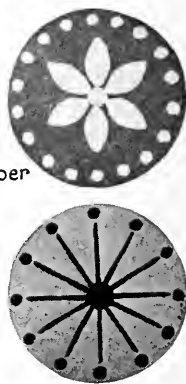


FIG. 8. 1 3/4" Wooden
Button Molds Painted
with Show Card Colors.

paper in some brilliant color. The sash is black, and the hat (a painted button mold) shows the bright color of the dress, with black stripes. The steps in making and dressing the doll are shown in Figs. 2 to 8.

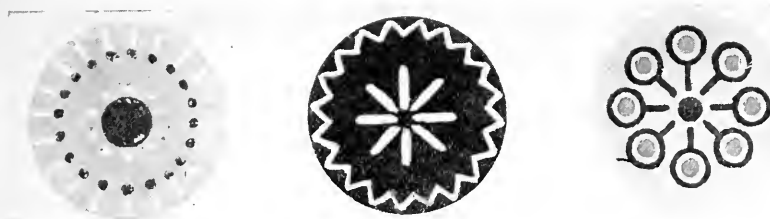


FIG. 9. More Designs for Doll's Hats.

Fig. 2 shows a clothespin of the common garden variety! Fig. 3 shows two wire nails driven into the clothespin, at a slant, to serve for arms. Fig. 3 shows lumps of clay, molded on the heads of the nails, to suggest hands. The clothespin, nails and clay have all been given a coat of flesh-tinted paint, either oil paint or opaque water color. Hair, eyes, mouth and nose have been added in appropriate colors. Fig. 5 shows the simple pattern for the dress, which should be made of crêpe paper in an intense color which harmonizes with the table decorations. Fig. 6 shows the head of the doll slipped through the neck opening. The dress is then folded to form the sleeves of the kimona, the folds being held in place by a crêpe paper sash, of contrasting color, or of black or white (Fig. 7). A button mold measuring about one and three-eighths inches in diameter is then tacked on the head of the doll, to serve as a hat. Fig. 8 shows two of the many designs which may be painted on the button mold, with opaque water colors, or with oil paints. Fig. 9 gives three more suggestions.

If opaque water colors are used in painting the doll, and the hat, a coat of shellac must be added, when the colors are dry.

These little favors are "best sellers" at a bazaar or fair.



FIG. 1. A Painted Bottle Used as a Flower Holder.

A Painted Bottle Used as a Flower Holder

Flowers from the garden are the bright accents that dress a room and add a note of interest to any decorative scheme. We are often at a loss for suitable containers for the wealth of blossoms that our gardens provide. Empty olive bottles or other glass containers that are shapely and of fine



FIG. 2. The Bottle with its First Coat of Shellac.



FIG. 3. Three Analogous Colors Painted Over the Coat of Shellac.



FIG. 4. Black and Red-orange Decorations Added.

proportions may be painted in color schemes that suggest certain flowers. We may thus increase the supply of flower holders, and at the same time provide unusually interesting receptacles for the garden favorites. Fig. 1 shows a container that once held Maraschino cherries. It was selected for decoration because of its fine contour and graceful proportions. By the intelligent use of enamel paint and varnish it has been transformed from a bottle into a vase, worthy of a place in drawing room or boudoir.

The first step in the transforming process is the application of a coat of varnish or shellac, laid with a brush directly on the outside of the bottle (Fig. 2). This coat is allowed to dry thoroughly. Next, the desired scheme of colors must be selected. Figs. 3 and 4 show a bottle painted in a scheme of yellow, yellow-orange, orange and red-orange, with special reference to its use as a holder of galliardias, marigolds or calen-

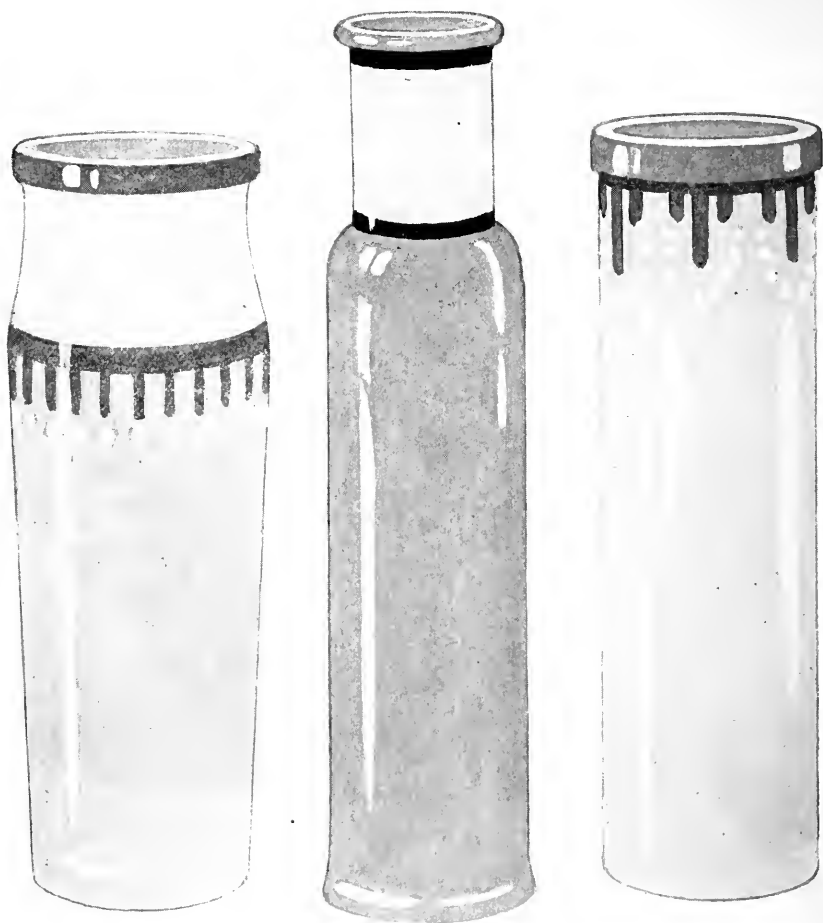


FIG. 5. Olive Bottles.

dulas. Three of these colors were applied over the coat of shellac, as indicated in Fig. 3. A very narrow space of unpainted glass was left between the colors to prevent blending. When the paint is dry, bands of black or white may be painted over these spaces, as shown in Fig. 5. These bottles may be kept severely simple, showing no decoration other than the coats of paint, or they may show added decorations in lines, dots or small shapes. The middle illustration in Fig. 5 shows a bottle of the former type. It has no decoration except its color and two bands of black. It is intended as a holder for asters. The lower portion is painted

violet, and the neck a tint of red-violet. The collar or flange is blue-violet. The third bottle shown in Fig. 5 was painted a light yellow-green, with a band of blue-green at the top, and decorative lines of dark blue. The bead-like spots were light yellow. The first illustration in Fig. 5 was painted in two tones of blue, with black and white lines and dots. It was intended as a holder of bachelor's buttons.

Bottles or other glass containers must be painted with oil paints, as opaque water colors will not adhere to the glass. Enamel paints, which are oil paints mixed with varnish, are best for this purpose, because they dry to a glossy finish which resembles a glaze obtained through firing. It is well to add a coat of varnish even to the oil paint when dry, as this protects the paint from the injury which will inevitably result from water and much handling.

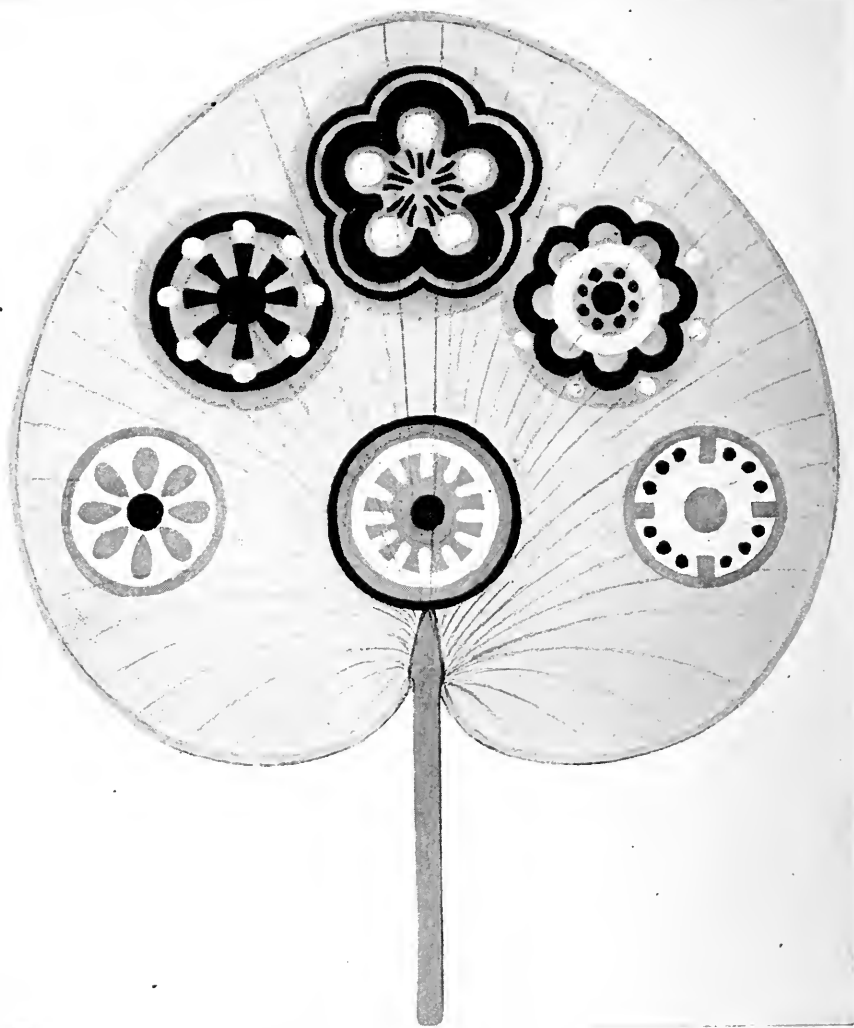


FIG. 1. A Palmleaf Fan Decorated with Enamel Paints.

A Palmleaf Fan Decorated with Enamel Paints

The old-fashioned palmleaf is here shown in a modern and gorgeous dress. Several of these gaily painted fans will add a decorative note to the sun parlor, porch, or to the living room of the summer cottage.

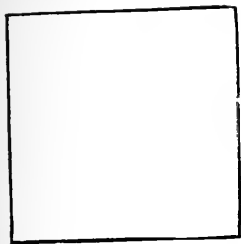


FIG. 2. A 3" Square of Writing Paper Folded on its Two Diameters.

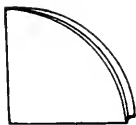


FIG. 3. The Folded Paper Cut to Form a Circle.



FIG. 4. Figure 3 Folded Again to Make an Eight-fold; Design Sketched.



FIG. 5. The Pattern Cut Out.

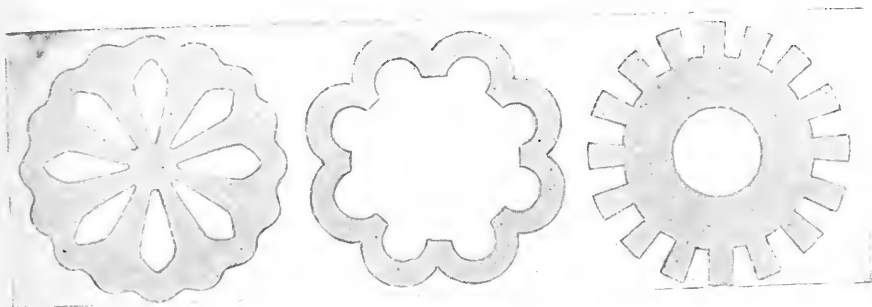


FIG. 6. The Pattern Unfolded.

FIG. 7. Two Variations of the Eight-fold Pattern.

As the surface of the fan is not smooth, being broken by ridges radiating from the top of the stem or handle, it is best to depend upon cut paper patterns for the conventional flowers which form the decorations. The process of cutting these patterns is shown in Figs. 2 to 7. Fig. 2 shows the three inch square of stiff paper which is to be used for folding. An easy way to cut a circle is shown in Fig. 3. Fig. 4 shows the four-fold creased again, to form an eight-fold, and a design sketched upon it. Fig. 5 shows the design cut out. When unfolded, Fig. 6 is the result. Fig. 7 shows two variations which may be cut from a circle folded into eight parts.

The process of using a paper pattern to paint the decorations on the fan is shown in Figs. 8 to 10. In Fig. 1 the largest unit appears at the top. A four-inch circle was drawn or traced upon the fan. This circle was filled in with enamel paint, emerald green in color. When the paint was dry, a pattern was cut on a five-fold circle. (See page 108.) This pattern was placed over the emerald green circle, and traced both on the inner and outer edges (Fig. 8). The space between the traced lines was filled in with dark blue enamel paint (Fig. 9). A marginal line was added in dark blue, and small circles were painted in white, as shown in Fig. 10. The upper unit in

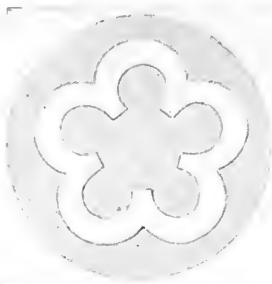


FIG. 8. Four-Inch Emerald Green Circle Painted on Fan; Paper Pattern Placed on Circle and Traced.



FIG. 9. Design Painted in Dark Blue on Emerald Green.

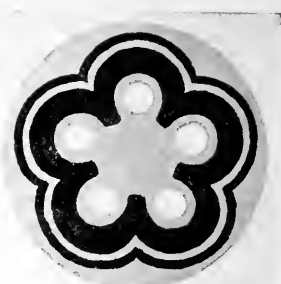


FIG. 10. Marginal Painted in Dark Blue; Circles in White.

Fig. 1 shows a system of short lines, painted in dark blue, radiating from each small white circle.

The other units on the fan were painted in the same way, beginning with patterns cut from various folds of circles of paper. A marginal band is painted on the outer edge of the fan, and the handle is given a coat of paint in harmony with the general color scheme. Both sides of the fan may be decorated if desired.

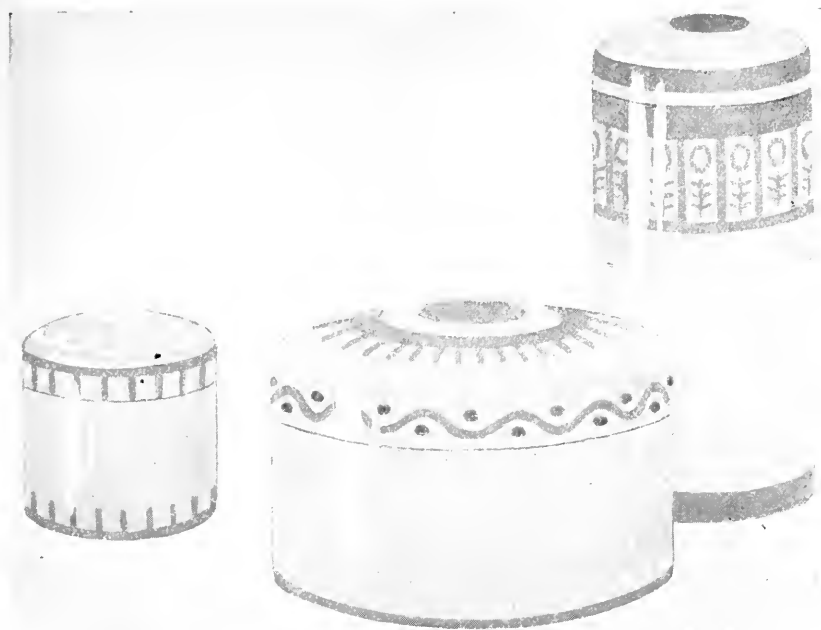


FIG. 1.

FIG. 2.

FIG. 3.

Celluloid Powder Boxes Decorated with Enamel Paint.

Celluloid Powder Boxes Decorated with Enamel Paints

Various small articles made of celluloid (or a close imitation) are to be found in the Five and Ten Cent Stores. Powder boxes, trays and other accessories of the toilet table are made more interesting by the addition of color, judiciously applied in small designs. For this purpose, choose the ivory tint in preference to pink or blue celluloid. It is a safer background upon which to paint the simplest design, in colors.

Enamel paints must be used for this, as opaque water colors will not adhere to the smooth, shining surface of celluloid.

Figs. 1, 2 and 3 show three sizes of boxes that are useful and which have been made decorative. A simple system of lines, dots and small abstract shapes has been painted on each box. The colors were applied with a number three brush.

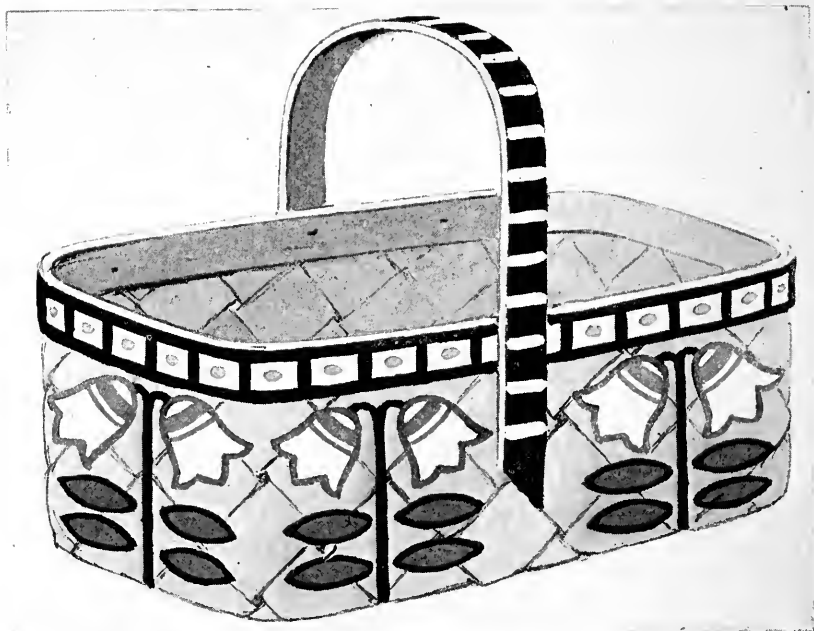


FIG. 1. A Decorated Picnic or Market Basket.

A Decorated Picnic or Market Basket

The basket that lends itself best to this style of decoration is about twelve inches long and five inches high. It is made of broad splints woven in the "over and under" method, and has at the top both an inner and an outer rim, to which the splints and the handle are nailed. Such a basket is useful in many ways. It may serve as a holder for small garden tools, it may accompany a lady to market, or it may be packed with a generous lunch for the picnic. With such attractive decorations as are illustrated in Fig. 1, it may make its entrance into polite society with no occasion for apology, for it reflects credit upon its possessor, and honors the office which it fulfills.

Either enamel paints or opaque water colors may be used in painting the basket. The former are somewhat more durable, and the latter, when used, must be protected by several coats of shellac.

If a decoration similar to that illustrated is desired, a paper pattern will prove the most convenient means of placing the units of design upon the basket. Fig. 2 shows a four-inch square of paper, folded in the middle.

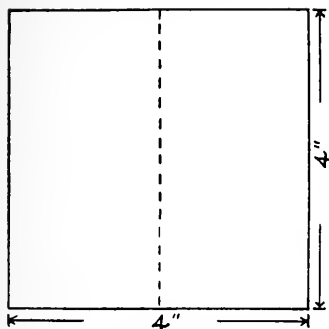


FIG. 2. A 4x4" Paper Folded on One Diameter.

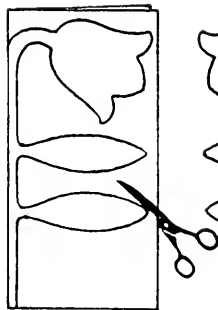


FIG. 3. Half of Pattern Drawn on Folded Paper and Cut.

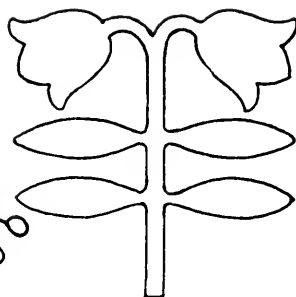


FIG. 4. Pattern Unfolded.

Fig. 3 shows half of the unit of design drawn upon the folded paper. The scissors indicate the next step (Fig. 3). Fig. 4 shows the cut-out unit, unfolded. This pattern is then carefully spaced around the basket, and a pencilled outline made of each unit. The color scheme is then selected. Some bright color, as orange or blue, should be used for the flower shapes. The leaves may be green or black. The outlines are filled in with the selected colors, which must be allowed to dry thoroughly. Further additions in the way of bands or dots in contrasting colors, may then be made to the flower shapes. A broad outline of black placed around all leaf and flower shapes will bring the design out strongly.

The outer margin and the handle may then be painted in black, or in a dark tone of the color used for the flower shapes. When this is dry, lines or shapes of white or a light tint of color may be added.

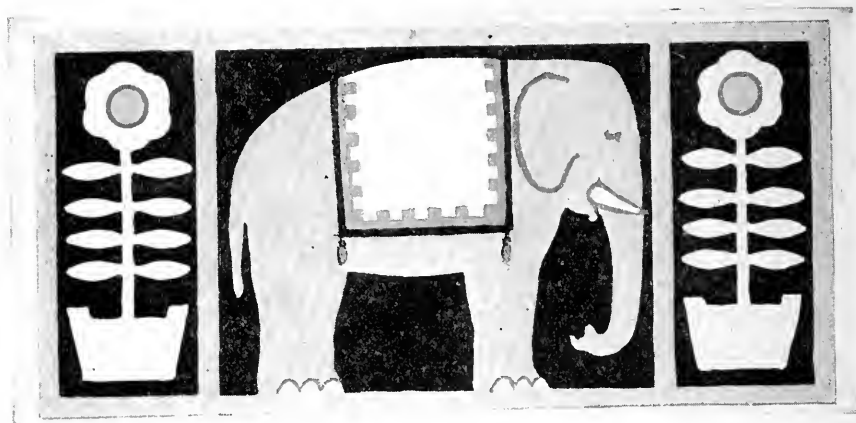


FIG. 1. Top View of the Painted Brick.



FIG. 2. Perspective View Showing Decorations on Side and End. A Brick Decorated to Serve as a Door Stop.

A Brick Decorated to Serve as a Door Stop

Who would believe that a common brick could be so transformed? Enamel paints, applied with some little knowledge of color harmonies and design, have wrought this change in its appearance. Its decorations have not interfered with its function, which in this case is to keep an open door from swinging shut. Indeed, the door stop, as it is called, has become an object of interest in the general scheme of decoration.

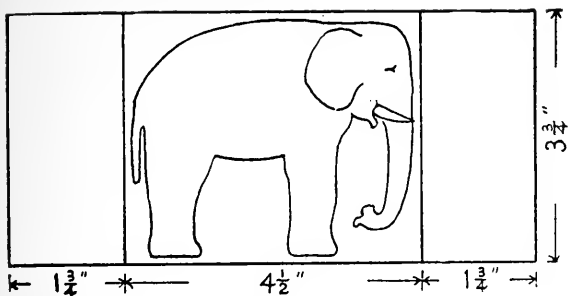


FIG. 3. Pattern of Top of Brick Laid Off in Three Panels. Elephant Sketched in Middle Panel.

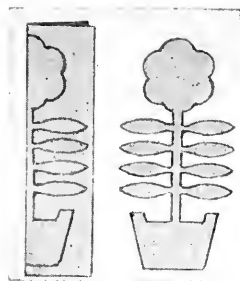


FIG. 4. Half of Design Traced on Folded End Panel.

FIG. 5. Pattern Cut Out.

A pressed brick, with straight edges and even surface should be selected for this purpose. It should be given first a coat of paint or shellac so that the enamel paints, when applied, will not sink into the porous surface. This undercoat must be thoroughly dry before the design is placed upon it. Fig. 3 shows the method of preparing the design for the top face of the brick. A piece of paper is cut the exact size of the top face, and laid off in three panels. The shape of the elephant is drawn in the middle and widest panel. The end panels are cut off. One of them is folded in the middle, and half of the design unit is drawn upon the fold (Fig. 4). The unfolded unit is shown in Fig. 5. The elephant shape is then cut out. The top face of the brick is marked off in panels, similar to the divisions made on the paper pattern (Fig. 3). Upon the middle section the cut out elephant shape is placed and traced. The design for the end panels is traced from the unit shown in Fig. 4. The shapes of the blanket, ear, eye, tusk and toes must be drawn after the main shape of the elephant is traced.

A color scheme must now be selected. In Figs. 1 and 2 the elephant shape was painted orange, against a black background. The blanket was painted white, with a blue border, and the end designs were white against black, with an orange circle in the middle of the flower shape. A simple arrangement of lines was painted on the sides of the brick. These were orange against a gray background. When the paint was dry, a coat of shellac was applied to protect the surface, and to prevent chipping. A rectangle of felt, cut the exact size of the broad face of the brick, was glued to the bottom, to prevent the scratching of a polished floor.

The foregoing exercises show us the limitless possibilities for conservation that lie all about us, if we have eyes to see. Every household

must solve in some way the problem of the disposition of its numerous "containers." The rubbish can is the usual destination of all such articles. America as a nation has been condemned for profligacy. Unfortunately we have earned this reputation through our habits of wastefulness.

For the sake of correcting this tendency as well as for the pleasure of exercising ingenuity in "making something out of nothing" can we not give a thought to the further use of the pasteboard packet, the tin container, the glass jar or bottle, the wooden box or the papier-maché cup, measure or pail?

The habit of treating a worthy container in the same way that we would treat a costume, a room or a house—as suggesting interesting possibilities for the creation of beauty—will inevitably lead to the betterment of national standards of taste.

It is art in the little things that counts!

CHAPTER V

Needlework

THE crafts of knitting and crochet are purposely omitted from this book, not because they are deemed unworthy, but because the field is already so well covered. Every manufacturer of yarns, knitting cottons or silks puts out a book of directions for their use. The magazines and home departments in other journals constantly furnish new ideas in the various forms of handwork commonly practised by women. It is the aim in this chapter to suggest a group of articles in the realm of needlework that will possess the charm of novelty, at the same time offering opportunity for artistic expression of design.

The "tie and dye" method of textile designing is now in vogue. As is the case with many other fads taken up by those who possess little or no knowledge of color harmonies or of the principles of design, many artistic crimes are committed in the name of this interesting craft. If one is to make it a success, the materials used must be suitable, the dyes must be of good color quantity, and the dyeing, which really determines the placing and the distribution of color shapes, must be planned with regard to art principles.

The directions for dyeing the specific designs presented on pp. 116 to 146 would better be followed exactly, until the worker has gained enough experience to vary the patterns illustrated and to invent new ways of using them.

The common commercial dyes, put up in small envelopes for household purposes, are to be used in this work. They may be obtained in any drug store. In preparing them for use, follow the directions printed on the envelope. An effort should be made to select the colors of best quality among those available. A fine orange, an excellent blue, a satisfactory violet, a good yellow and several tones of green may now be obtained. These colors will form a good basis for beginning the work.



FIG. 1. A Boutonnière Made of Felt and Germantown Yarn.

A Boutonnière Made of Felt and Germantown Yarn

These little bouquets, made of felts and Germantown yarns, are wonderfully effective, when worn on a coat, a muff or a hat. At a Christmas bazaar, they sell themselves, for they are so evidently unique, and so adaptable in their wide range of colors to many different personalities.

A bunch of three usually forms the boutonnière, as illustrated in Fig. 1. The different "flowers" may be expressed in colors that are analogous (that is, related to each other) as are yellow, yellow-green, yellow-orange, or violet, blue-violet and red-violet. Tints and shades of these related colors should be used in combination with intense tones. Black, white and gray in felts or yarns, always stand ready to balance any decorative color scheme.

Fig. 2 shows the disk of cardboard or stiff paper that is used as a winder for the yarn. The size of this disk determines the size of the ball which forms the center of the flower. Fig. 3 shows a string or cord placed around the inner opening of the disk and the first stitch or loop of the yarn tied to keep the cord in place. The fingers must hold the cord so that each stitch is sewed through it and around the disk, as shown in Fig. 4.

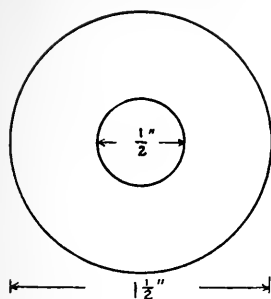


FIG. 2. Cardboard Disk Used as Winder for Yarn.

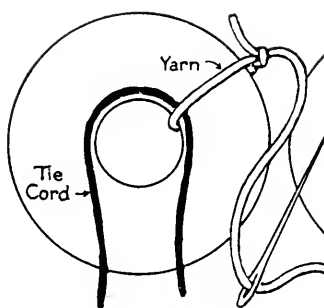


FIG. 3. Method of Starting the Winding.

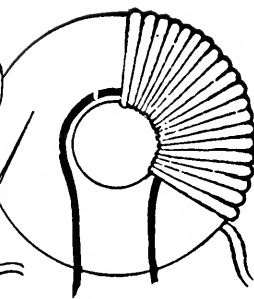


FIG. 4. Process of Winding.

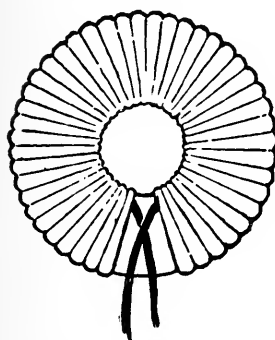


FIG. 5. The Winding Completed; Cord Ready for Tying.

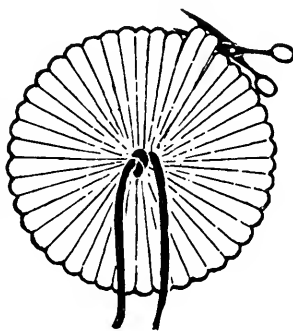


FIG. 6. Cord Tied in a Hard Knot at Center; Yarn Cut at Edge of Cardboard Disk.

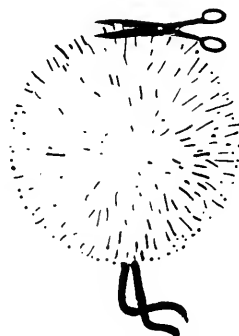


FIG. 7. The Ball Clipped.

When the disk is completely covered with yarn, the ends should be in position for tying, as shown in Fig. 5. Fig. 6 shows the cord tied in a hard knot at the center, and the scissors in position for cutting the yarn at the outer edge of the disk. The disk is to be torn or cut out and thrown away. Fig. 6 shows the clipping process necessary to make the ball even on the surface.

The calyx-like foundation for the ball is made of felt. A paper pattern is first cut from a two-inch circle, folded into four, five or six parts, as described on pp. 40 and 41. This pattern is laid upon the felt and traced. One of the cut out results is shown in Fig. 8. A piece of milliner's wire is cut for the stem—about three inches in length. Each end of the wire is bent and twisted to form a loop (Fig. 9). The cord with which the ball is tied is passed through the loop at the top of the



FIG. 8. Felt Shape Used as Setting for Boutonnière.



FIG. 9. Milliner's Wire.

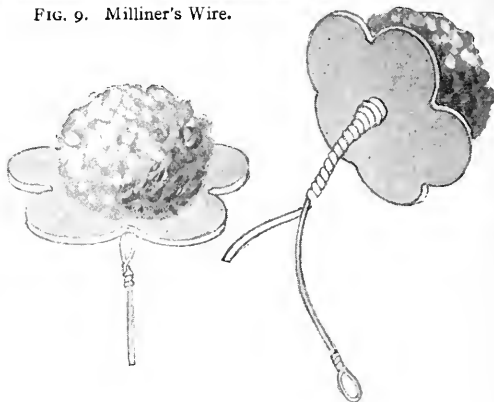


FIG. 10. Boutonnière Firmly Tied to End of Wire.

FIG. 11. Wire Wound with Yarn to Form Stem.

stem and tied. A hole is punched through the center of the felt "calyx," and the stem passed through it (Fig. 10). The wire stem is then wound with yarn, in a color harmonizing with the general scheme (Fig. 11).

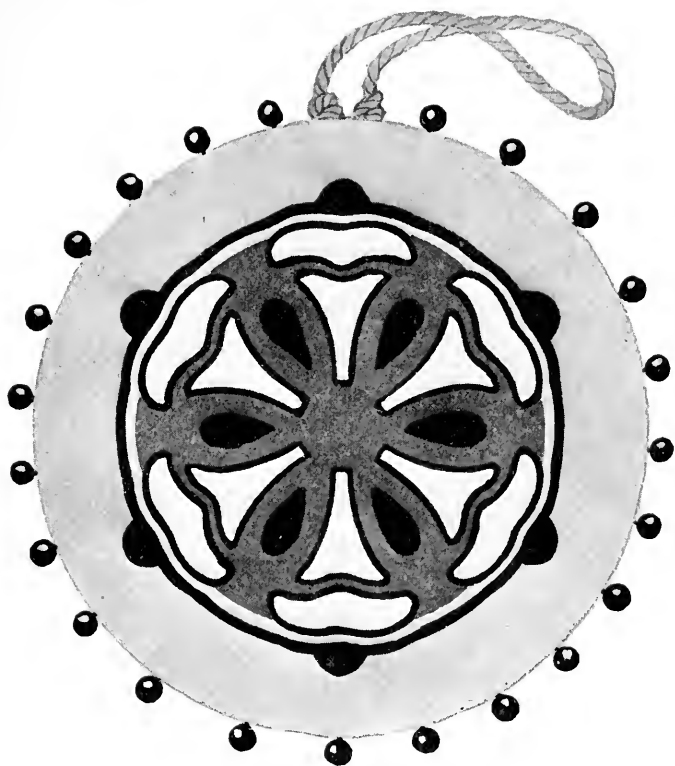


FIG. 1. A Pinwheel Made of Cardboard and Decoratively Painted.

A Pinwheel Made of Cardboard and Decoratively Painted

This device for holding long pins with beadlike heads is convenient to use when traveling, as it takes up little room. Its attractive design makes it an ornament, when it is hung beside the mirror on dressing table or chiffonier. Fig. 1 shows the pinwheel complete with loop for hanging attached. The design is painted with opaque water colors, in a scheme of orange, blue, gray and white.

Figs. 2 to 7 show the steps in making the pinwheel, and in developing the design for its decoration. Two cardboard disks are first cut, measuring five and one-half inches in diameter (Fig. 2). These disks are to be covered with crash or silk, cut in circles larger than the disks, so that the edges can be turned over the cardboard and held in place with a gathering

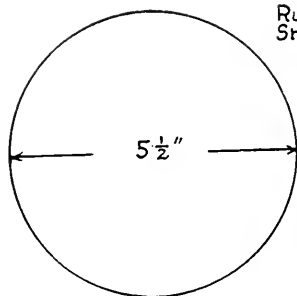


FIG. 2. Two Cardboard Disks.

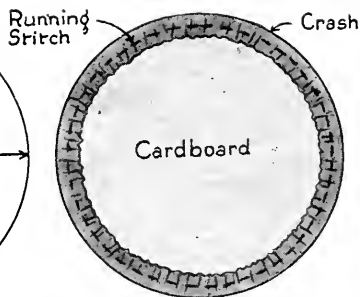


FIG. 3. Disk Covered with Crash Secured with Gathering Thread. Two Like This.



FIG. 4. Disks Overhanded Together.

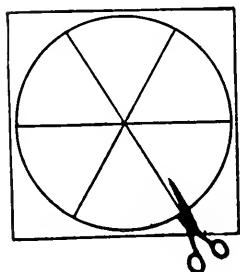


FIG. 5. Circle Divided into Sixths.

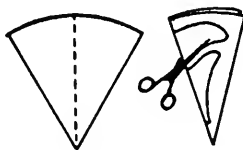


FIG. 6. Sector Cut Out Folded and Half of Pattern Sketched.

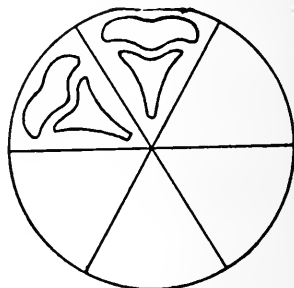


FIG. 7. Method of Transferring Design to Covered Cardboard.

thread, as shown in Fig. 3. The two disks are then overhanded together (Fig. 4). Fig. 5 shows the method of developing the decorative design. A circle of paper about four inches in diameter is folded into sixths. One-sixth is then cut out, folded on its axis, and a sketch of half of the unit made upon the fold (Fig. 6). With a compass, a four-inch circle is then drawn upon one side of the covered cardboards. This circle is divided into sixths, by laying off the radius six times upon the circumference, and ruling lines from these points to the center of the circle. The unfolded pattern of the unit of design is placed within each of these divisions and traced. The shapes thus formed are filled in with opaque water colors, in the desired tones. Marginal lines or small shapes may be added, if the design seems to need enrichment. The placing of the pins at regular intervals on the edge of the wheel is the finishing touch.

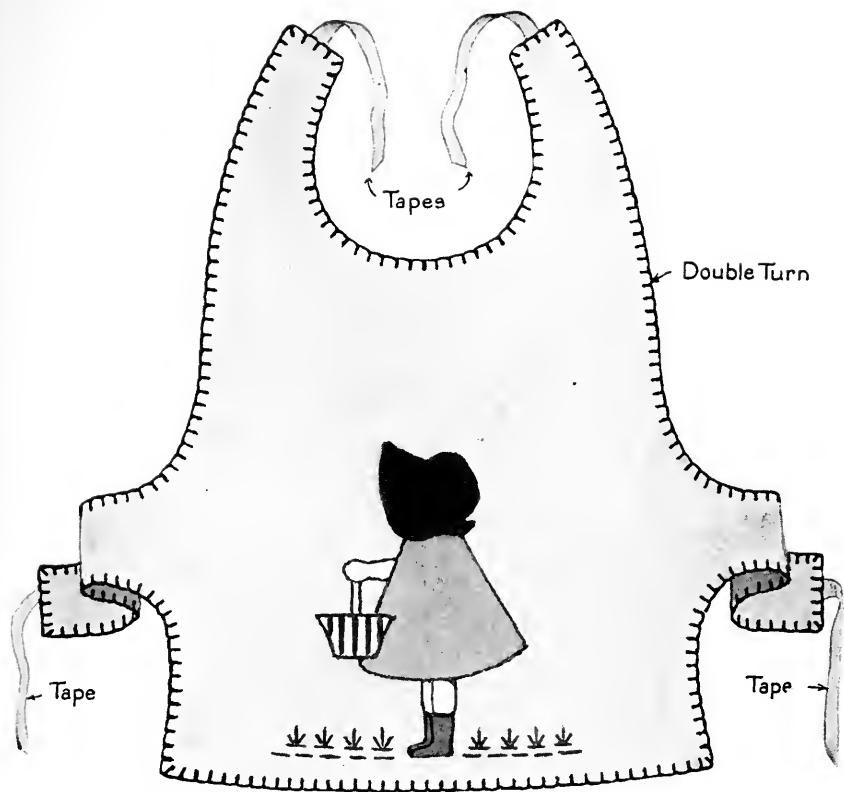


FIG. 1. A Child's Bib Decorated with Appliquéd Gingham Shapes.

A Child's Bib Decorated with Appliquéd Gingham Shapes

This bib is satisfactory to both mother and child. Its practical arrangement for tie strings holds it down over the entire front of the little dress, and its decorations are as pleasing to the wearer as a page from a picture book. Fig. 1 shows the completed bib.

Unbleached muslin is the best material from which to make the bib, while the appliquéd designs may be cut from scraps of calico, gingham, percale or any other washable cotton goods. Fig. 2 shows the pattern which is to be cut from a piece of paper about 14 by 18 inches. Measure carefully all dimensions given in Fig. 2, and draw the necessary curves and connecting lines. Cut out the pattern, which shows the shape of half the bib. Lay the pattern on the folded muslin, and cut out the bib. All edges are to be finished with a blanket stitch in Germantown yarn, of a

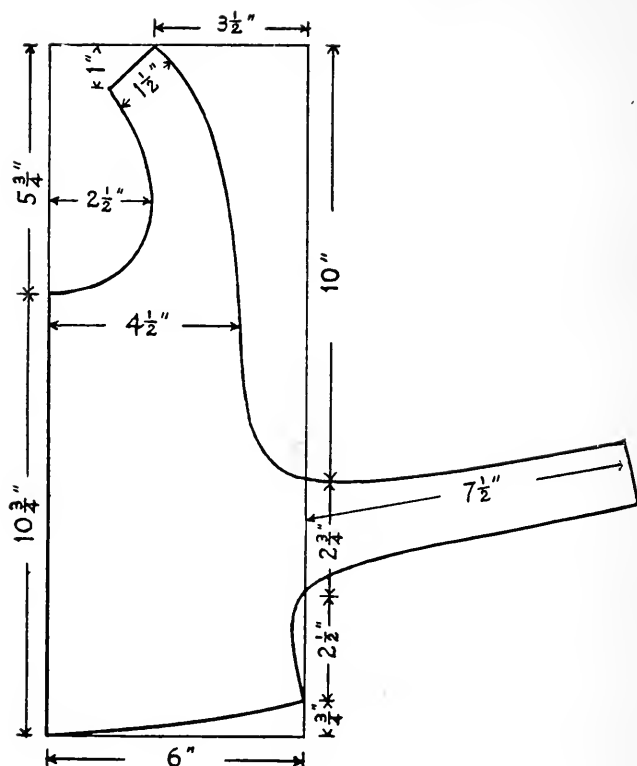


FIG. 2. Pattern for Bib.

color in harmony with the appliquéd design. Black or dark blue are good colors to use for this. In the design shown in Fig. 1, the little bonnet was cut from blue chambray gingham, the dress from orange gingham, the basket from black and white striped calico, and the shoes from brown denim. The shapes of legs and arms were outlined with black yarn, and the little flowers were also put in with black stitches. The edges of all these small pieces of cloth were covered with a chain stitch. This is easier than turning the edges and hemming them down.

Fig. 3 gives other designs which may be made by cutting small pieces of appropriately colored cotton cloth in the various shapes suggested. The rabbit design might be worked out by using yellow Chambray gingham for head, ears and feet, white cotton cloth for collar, rousers and tail, and black sateen or cambric for the coat. The stripes on the trousers may

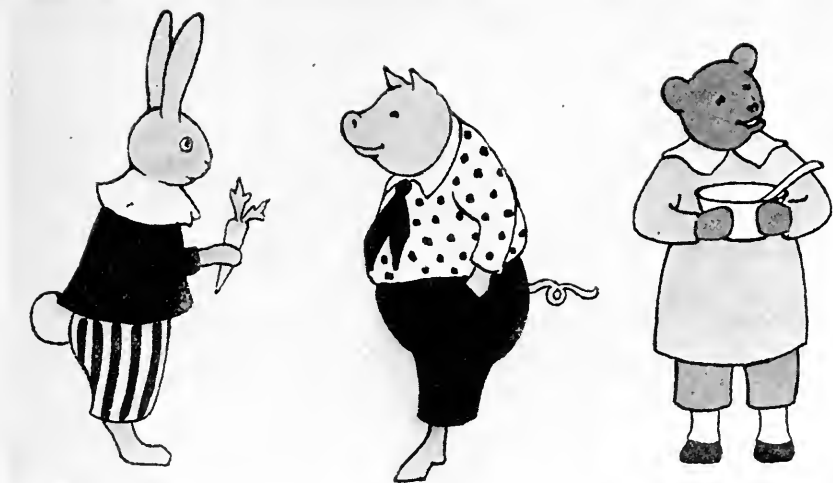


FIG. 3. Suggestions for Shapes in Appliqué and Stitchery.

be chain-stitched with violet yarn. The carrot may be worked with orange yarn, and the leaves with green yarn.

For the pig design, use tan color for head and feet; shirt, white; trousers, black. The polka dots on the shirt are expressed with French knots of orange. The tie and the tail are worked in black yarn.

For the Teddy bear, use light brown for head, paws and trousers. Use light blue for the blouse, and white for collar, bowl and stockings. Use black for the shoes. Stitching may be used for eyes, nose, mouth, or wherever a line effect is desired.



FIG. 1. Tea Napkin of Cotton Crêpe with Cross-stitch Decoration.

A Tea Napkin of Cotton Crêpe with Cross-stitch Decoration

A dozen of these tea napkins will make a dainty gift. They are quickly made. A yard of cotton crêpe that is twenty-seven inches wide will make a dozen napkins, each nine inches square. The edges are not hemmed but are fringed to a depth of one-quarter inch. Fig. 1 shows the napkin finished with a design in cross-stitch—a basket of flowers worked with colored embroidery cottons. Only those cottons which will stand frequent washing should be used for this.

Fig. 2 shows the square of Penelope canvas which must be basted to the crêpe, forming a diagram upon which the cross-stitches may be worked. When the pattern is complete, the basting stitches and the threads of the canvas are to be pulled out, leaving the cross-stitches in the crêpe.

There are many sheets and books of cross-stitch patterns from which ideas for these designs may be obtained. It would be interesting to show the same basket or wreath of flowers on each napkin in a set of six or twelve, with a different color scheme used in each.

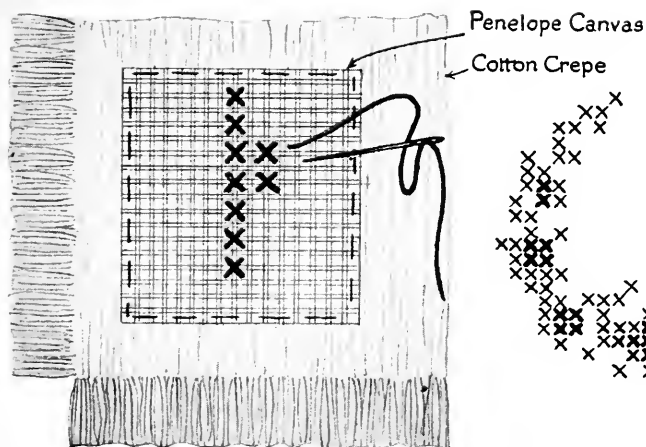


FIG. 2. Method of Working Cross-stitch by Means of Penelope Canvas.



FIG. 3. Another Suggestion for Cross-stitch Design.

In the selection of patterns for cross-stitch embroidery, be sure that those chosen make no attempt to express realism. This applies to the colors used no less than to the designs themselves. A good design is frequently ruined by the use of unrelated colors. In design, we may run counter to the colors in nature, if our chosen color scheme requires it.

A true designer uses shapes merely as a means of placing his color spots exactly where he wants them.

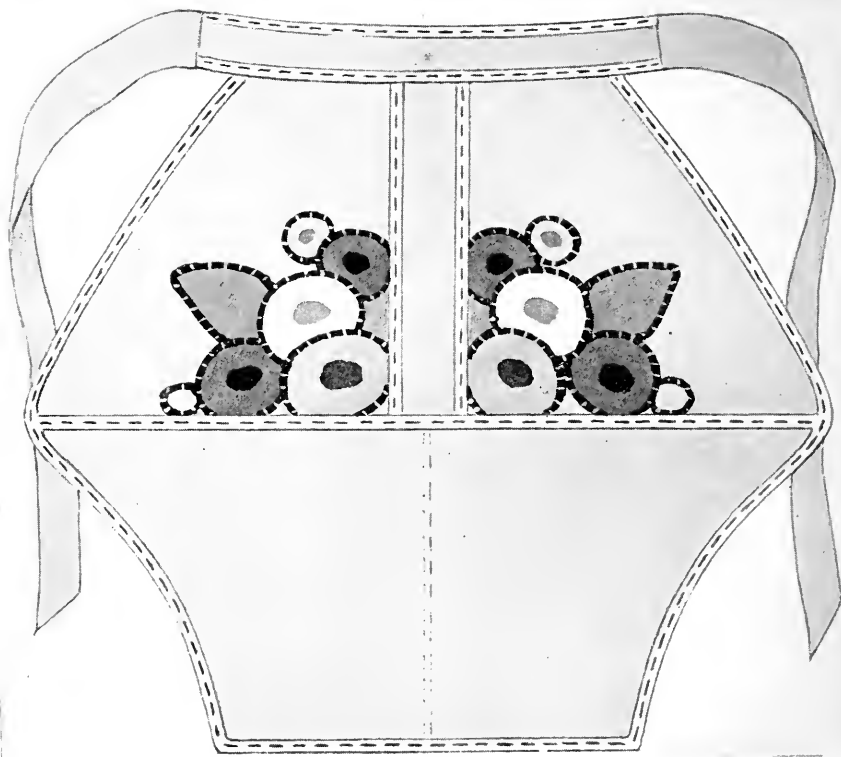


FIG. 1. Garden Apron Made of Unbleached Muslin with Appliquéd Design.

A Garden Apron Made of Unbleached Muslin with Appliquéd Design

This apron, which in its shape and decoration suggests a basket filled with flowers, is most convenient to use when setting out small plants, gathering seeds or "slipping." Its deep pockets may hold a pair of garden shears, a trowel, a small weeding rake or several plant labels. The apron should be made of denim or of stout unbleached muslin, as it will be subjected to rough use.

Fig. 1 shows a model made of unbleached muslin, the edges bound with bias strips of sateen, held in place by long running stitches of Germantown yarn. White or colored tape might be substituted for the bias strips of sateen. The flower and leaf shapes are cut from any

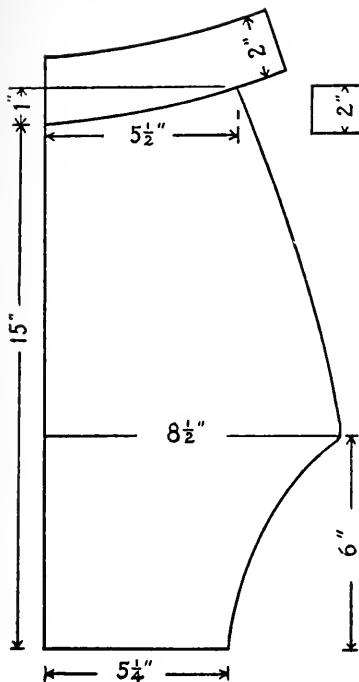


FIG. 2. Pattern for Apron.

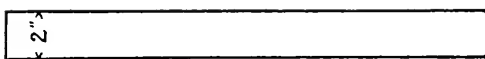


Fig 4- Tie String - Two Like This

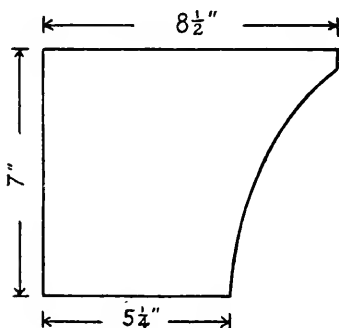


FIG. 3. Pattern for Pockets.

bright hued cotton or linen scraps that the piece box provides. These shapes are basted in place on the apron, just above the top of the pockets and are then permanently secured by a couching stitch of yarn, around the edge of each shape. A cluster of French knots placed near the middle of all flower shapes helps to hold them in place, and adds to the decorative effect.

Fig. 2 shows the method of drafting the pattern for the apron. A piece of paper about 16 by 9 inches will be needed. Make all measurements according to the dimensions given in Fig. 2, and then draw the necessary lines. Cut out the pattern. Lay it on the folded cloth and cut out the apron.

The pocket is exactly the shape of the lower part of the apron. Carefully measure the dimensions, draw the curve at the right, and cut out the pattern. Place this on folded cloth and cut out the pocket. Lay the pocket over the lower part of the apron, and see that all edges fit. Baste on the binding. Notice that a double line of running stitches is sewed

through the middle of the pocket to divide it into halves (Fig. 1). Notice also that the bands of binding or tape that are sewed from the middle of the top edge of the pocket to the belt. Fig. 4 gives the width of the tie strings, which are to be made as long as desired and hemmed. They are to be stitched to the belt, which is made of a strip of muslin doubled, and the top edge of the apron slipped between the edges. The bias bands of binding (or tape) are used at the top and bottom of the belt. The attractiveness of this article depends upon the choice of colors made, and upon neatness of workmanship.

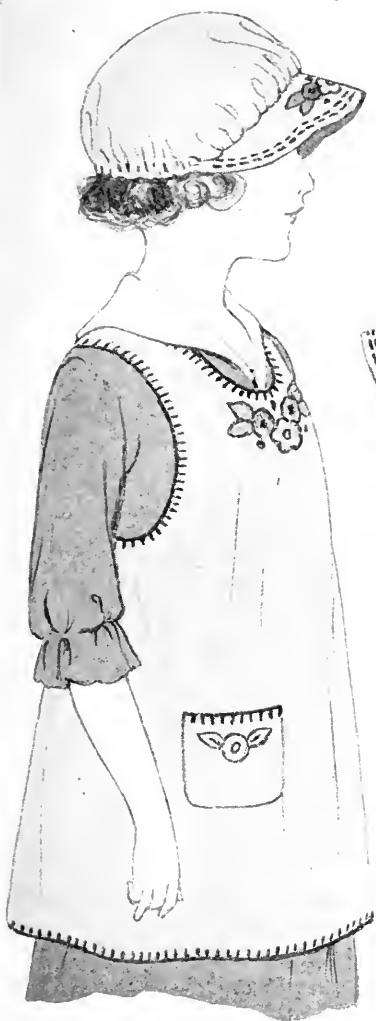


FIG. 1.

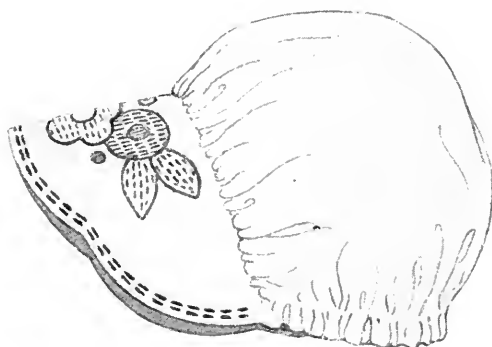


FIG. 2.

Cap and Apron Made of Unbleached Muslin with Decorations in Wool Stitchery or Appliqué.

A Cap and Apron Made of Unbleached Muslin with Decorations in Wool Stitchery or Appliqué

Either of these articles may be worn separately. They are intended for girls from six to twelve years old. The little bonnets are universally

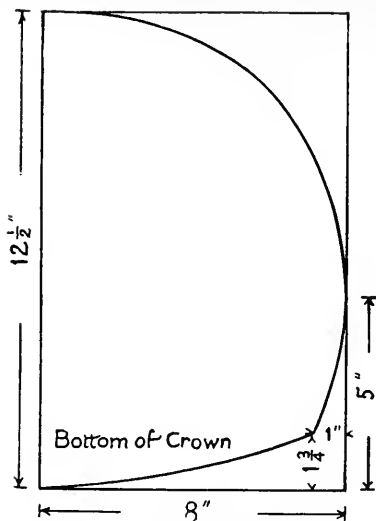


FIG. 3. Pattern for Crown of Cap.

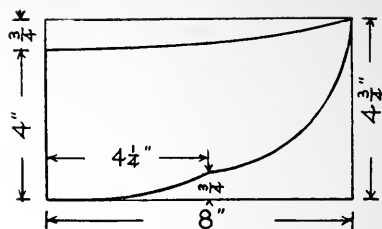


FIG. 4. Pattern for Brim.

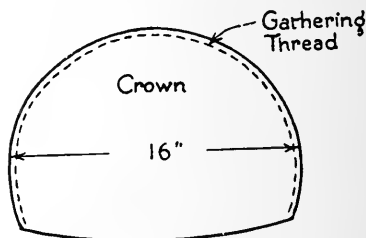


FIG. 5.

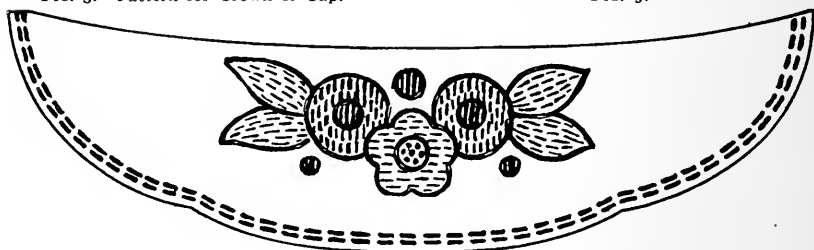


FIG. 6. Design Worked on Brim Before it is Sewed to Crown.

becoming, and are often worn as sport caps to school, on the playground or wherever an informal head covering is appropriate. One and one-half yards of unbleached muslin will be required to make both of these articles in a size large enough for the average girl of ten years.

Fig. 1 shows the completed models. The decorations are in blue, orange and black stitchery, although shapes cut from colored cottons or linens could be substituted for the wool embroidery. The apron is not hemmed, but the edges are blanket-stitched with dark blue yarn. Fig. 2 shows the cap. This is easily made, if the steps shown in Figs. 3 to 8 are closely followed. It has but two parts—a brim and the crown. Both must be cut from patterns.

Fig. 3 shows the pattern for the crown. A piece of paper 8 inches by 12 1/2 inches will be needed for this. Lay off the dimensions as given in

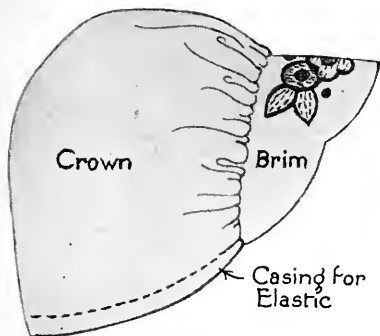


FIG. 7. Crown Gathered and Sewed to Brim.

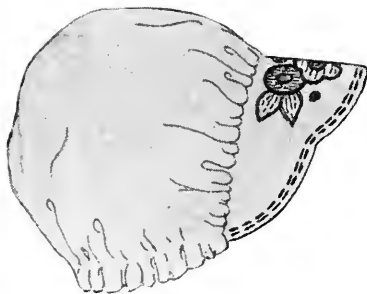


FIG. 8. Elastic Inserted.

Fig. 3 and draw the two curves indicated. Cut out the pattern. On a piece of paper measuring $4\frac{3}{4}$ inches by 8 inches, lay off the dimensions given in Fig. 4, draw the curves indicated for the shape of the brim and cut out the pattern. Lay the pattern for the crown on muslin folded in the middle and cut out the crown (Fig. 5). Run a gathering thread around the upper curve, as shown in Fig. 5. Baste a piece of white cotton tape to the lower curve, to serve as a casing for elastic, as shown in Fig. 7.

Cut three separate pieces of muslin from the pattern shown in Fig. 4. One of these is to be used as a lining between the other two. (If a stiff brim is preferred, lining canvas may be substituted for the inner piece of muslin.) Before basting these three pieces together, plan the design to be used on the brim. This is best accomplished by cutting leaf and flower shapes of paper, arranging them as shown in Fig. 6, and tracing around the shapes with a soft lead pencil. The yarn is run in to fill these shapes with a darning stitch, as shown in Fig. 6. Orange for the center shape, blue for the right and left shapes, and black for the leaf shapes is a good combination. The three shapes for the brim are then basted together. The outer edges are turned in and run with a double row of stitches, as shown in Fig. 6. One row is in blue Germantown and the other in black. The gathering string on the crown is then pulled to fit the inner edge of the brim, and the two parts basted together. The seam is bound with white tape. The cap should now look like Fig. 7. Fig. 8 shows the cap with the elastic inserted in the casing and adjusted to fit the head size.

The pattern for the apron is shown in Figs. 9 and 10. Make all measurements carefully, and draft the necessary lines. Cut out the patterns.

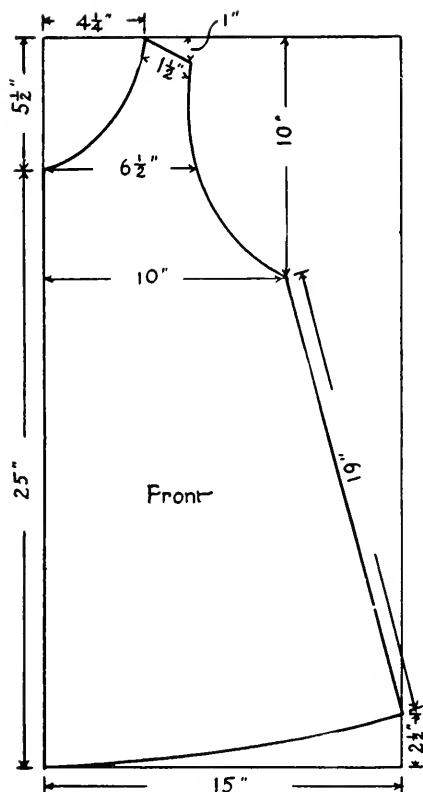


FIG. 9. Pattern of Front of Apron.

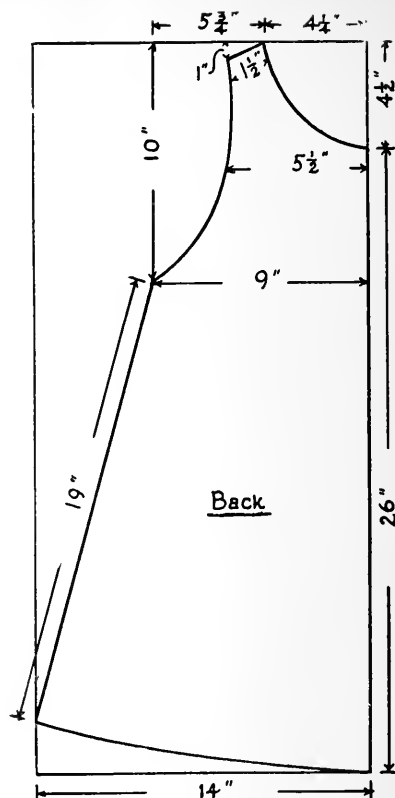


FIG. 10. Back of Apron Two Pieces as Back is Open.

Cut the front of the apron on folded cloth, but cut two separate pieces for the back.

As the open edges must be hemmed, and the top secured by a button and button hole, or by snaps, allowance must be made for two hems.

Pockets may be added, if desired. The same patterns cut for the decorations of the cap may be used again for the front of the apron. If decorations are used on the pockets, smaller shapes must be cut out, and a simpler arrangement made. Fig. 10 gives all necessary details for finishing the apron.



FIG. 11. The Apron with its Decorations.

Unbleached muslin of the cheaper quality—showing a loose, open weave—is a material capable of many uses, in decorative needle work. The more expensive quality being heavier and more closely woven, is stiff and unyielding. It does not drape easily and it is not so suitable for embroidery or for dyeing. This is another instance of the use of materials of little cost in accomplishing results of genuine artistic merit. Art does not depend on money, fortunately, in working its miracles.

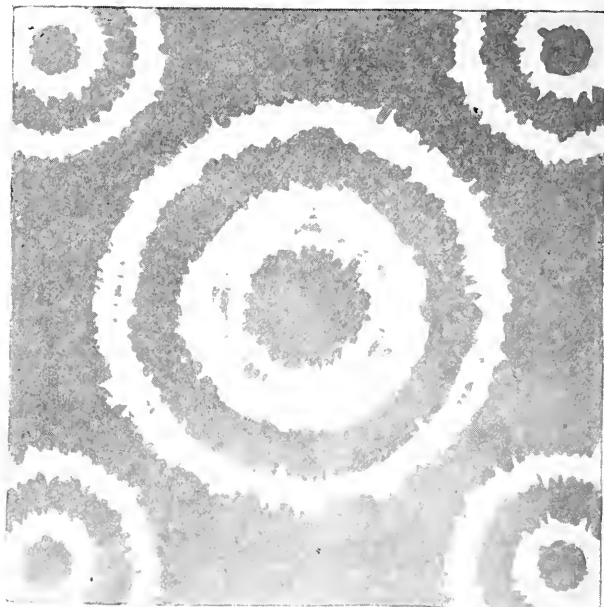


FIG. 1. A Tied and Dyed Pillow Cover.

A Tied and Dyed Pillow Cover

The interesting "tie and dye" method of securing textile design is illustrated in the pillow cover shown in Fig. 1. Diamond dyes for cotton goods are the colors used in the group of designs which follow. The pillow cover was dyed a fine blue-green, made by mixing a green dye and a blue dye, prepared separately. The directions printed on the envelope in which the dyes are sealed should be followed exactly to secure satisfactory results. Unbleached muslin of a light, open quality or cotton crêpe are the best materials for all the articles described in this chapter.

Fig. 2 shows a piece of unbleached muslin cut 18 inches square. A large marble is placed in the center and the muslin is drawn smoothly down on all sides. A rubber band or a piece of cotton cord is then twisted or tied around the muslin, close up to the marble. More rubber bands are then twisted around the cloth under the marble until a space about two inches wide is wrapped, as shown in Fig. 3. This wrapping must be tight, but not close enough to absolutely cover the cloth, as the spaces between the wrapping permit the dye to enter, resulting in an interesting play of color in a space that would otherwise be entirely white. A second space is

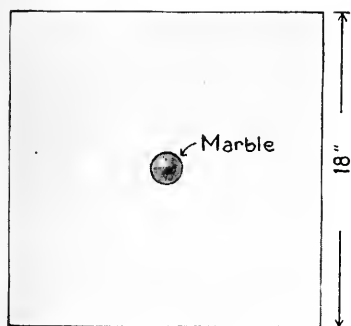


FIG. 2. Unbleached Muslin 18'' Square; Large Marble in Position for First Tying.

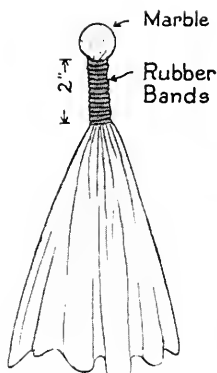


FIG. 3. First Tie with Cord or Rubber Bands.

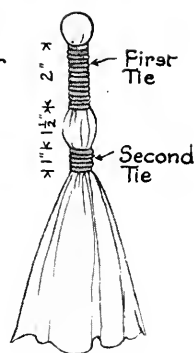


FIG. 4. Second Tie; Note Relation of Spaces.

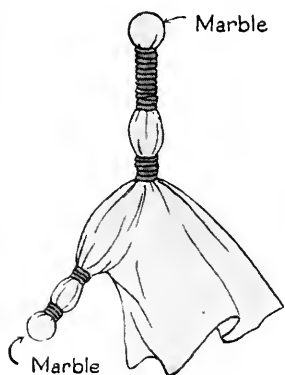


FIG. 5. Tying of Corner.

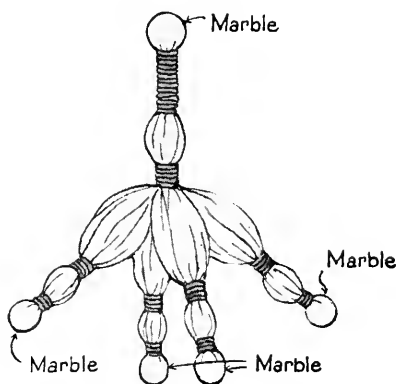


FIG. 6. Tying Complete; Square Ready to be Dipped in Dye.

wound about an inch and one half below the first winding (Fig. 4). This second winding is about an inch in width. Notice the interesting relation of spaces, in the tied design in Fig. 4—first, the marble, then the two-inch band of cord or rubbers, then the inch and one-half space of muslin, then the inch-wide band of tying. This arrangement when dyed results in the middle part of the design shown in Fig. 1. A marble is then tied in each corner of the square, with two bands of tying, as shown in Fig. 5. Fig. 6 shows the square tied, and ready for dipping in the dye. It should first be soaked in clear water, until all the folds are thoroughly saturated. This will take longer than would be supposed—probably ten minutes. It should then be dipped in the dye—hot or cold as the directions state. Let it stay

in the dye until all parts are thoroughly saturated. Sometimes it is necessary to boil the goods in the dye. Upon removing the goods from boiling dye, rinse thoroughly in clear water. Shake out the cover and hang it up until nearly dry. Then remove the rubber bands or string and shake out the square. The result should be similar to Fig. 1. A square of plain muslin for the back of the pillow should be dyed at the same time as the tied design.

Another method sometimes followed in securing a design similar to the pillow cover illustrated on page 134 is the sewing method. To do this, fold all four corners of the square to the center. See that all four sections thus folded are even in size. Upon the folded square, lay a small plate or saucer, exactly at the center. Trace around this with a piece of sharpened chalk. Remove the plate and with a needle and strong thread sew around the drawn circle with running stitches about a half-inch long. Draw this thread straight, and tie it securely. Adjust all the gathers evenly, as in gathering a ruffle. All four sections of the square will be included in the gathers.

Now begin the tying or winding, starting at the gathering thread and winding down, or below the thread, until the desired width of the band is obtained. Skip a space, and wind again. Immerse in water, as before, and dye. When the string and the gathering thread are removed, a design similar to Fig. 1, page 134, will result.



FIG. 1. A Tied and Dyed Pillow Decorated with Wool Stitchery.

A Tied and Dyed Pillow Decorated with Wool Stitchery

In the "tie and dye" method of designing, there are ways in which a unit may be evenly distributed over a surface. Fig. 1 illustrates a pattern of this kind. The pillow cover here shown was dyed a fine orange color, with a few long stitches of black Germantown yarn sewed in the center of each small square. This was added after the dyeing was dry, before the cover was sewed on the pillow. As a finishing touch, a ball of black yarn and one of white were sewed at each corner of the pillow (Fig. 1). These balls were made according to the directions given on page 117.

The method of distributing the unit over the square is shown in Figs. 2 to 6.

Fig. 2 shows the square of unbleached muslin, which has been folded and creased into sixteen small squares. A four-inch square of paper, with a one-inch opening in the center was then cut for a pattern. This was

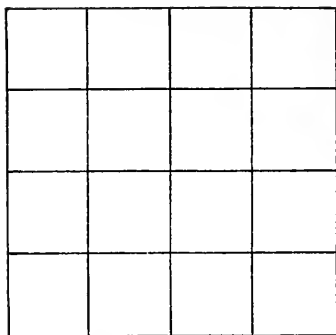


FIG. 2. An 18" Square of Unbleached Muslin Folded to Form Sixteen Squares.



FIG. 3.
Paper
Pattern
4" Square

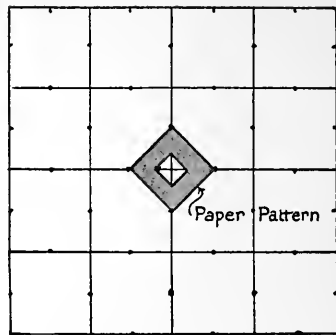


FIG. 4. Method of Marking Design Units on Muslin.

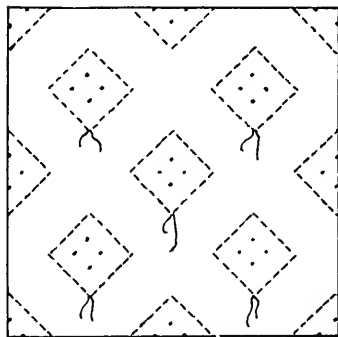


FIG. 5. Running Stitches
in Place.

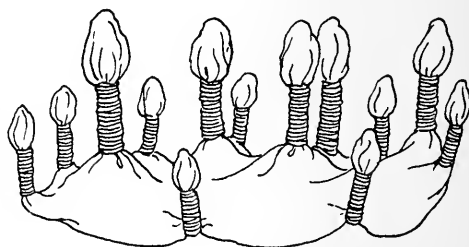


FIG. 6. Running Stitches Drawn-up and Design
Units Tied; Square Ready to be Dipped.

placed first at the exact center of the square and its position indicated by dots placed on the muslin at each corner. The pattern was then removed and placed four more times, at the intersection of folds, as shown in Fig. 4. A half-square was indicated in the middle of each side of the cover and a quarter-square at each corner. A running stitch of cotton thread was then sewed around each of these suggested units, as shown in Fig. 5. Ends of thread should be left, so that these stitches may each be drawn up and tightly tied. A single band should then be wound, beginning with the sewing and winding toward the center of each shape, until a width of about an inch is attained. This winding may be done with rubber bands or with cotton cord, as in the previous pillow design. Fig. 6 shows the tying completed, and the cover ready to be soaked in cold water and dyed. Fig. 7 shows the design after it has been dipped, rinsed, partially dried, untied and shaken out.



FIG. 7. The Square Dyed and Untied.

A circular, oval, or diamond shaped unit could have been used in the same way, the unit depending upon the shape of the paper pattern employed.

It is better not to press these articles entirely dry with an iron, but to shake them until they are dry. The slightly wrinkled effect that results from this treatment is rather desirable than otherwise.

Instead of the balls used to finish the corners of the pillow a large cord may be knitted with the fingers, using double strands of black Germantown wool. This cord may be sewed on the pillow over the seam where the back and front covers join.

Another method of finishing is in the use of blanket-stitching with black Germantown, applied over the seams.

These finishing touches of contrasting wools add greatly to the appearance of tied-and-dyed design.

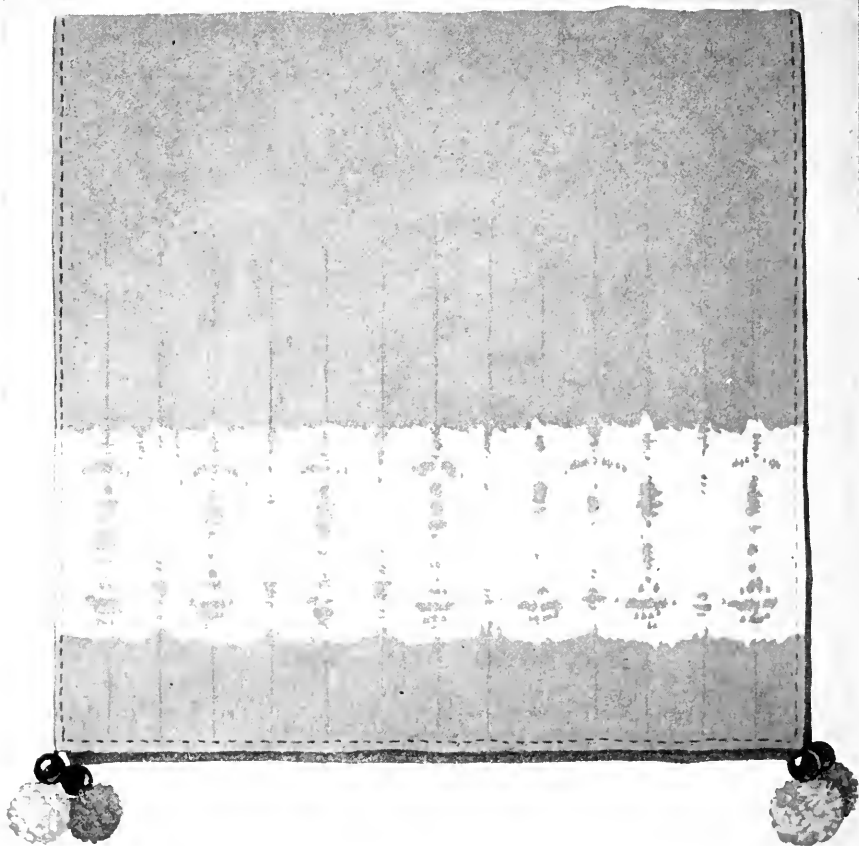


FIG. 1. A Tied and Dyed Table Runner Made of Cotton Crêpe.

A Tied and Dyed Table Runner Made of Cotton Crêpe

A yard of white cotton crêpe will make a table runner of good proportions, although the design shown in Fig. 1 may be adapted to fit any table or dresser for which a cover is desired. The runner illustrated was dyed a fine orange color, with all edges turned and finished with a running stitch of ivory tinted mercerized knitting cotton. Small balls of the cotton in ivory and black were used at each corner. These balls were each attached to a cord upon which a dark blue bead was strung. Common wooden beads such as are used in kindergartens may be painted with opaque water colors, varnished, and used for this purpose. The hemming and all other finishing touches are applied after the article is tied and dyed.

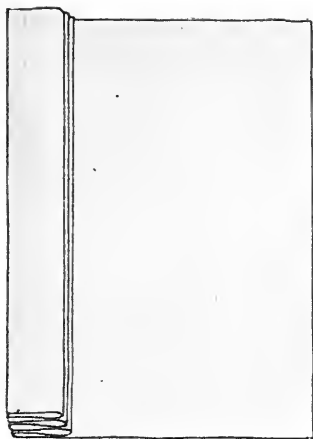


FIG. 2. Cotton Crêpe Laid in Pleats $1\frac{1}{4}$ " Wide.



FIG. 3. The Pleating Complete.



FIG. 4. Pleats Tied and Ready for Dyeing.

The process of tying is very simple. Each end of the runner is laid in pleats about an inch and a quarter wide, much as a child would lay tucks or pleats in paper, in making a fan. Fig. 2 shows the process. These pleats must be evenly laid, as shown in Fig. 3.

The tying of the band determines the position of the border on the runner. Therefore, the distance between the end of the runner and the beginning of the border must be determined before the tying begins. The width of the border must also be decided upon. Fig. 4 shows the winding or tying completed. The little spaces or interstices left between the windings of cord or rubber bands will permit the dye to enter the field of the border, resulting in the attractive stencil-like effect, shown in Fig. 1. When both ends of the runner are tied as shown in Fig. 4, soak the whole thing in water until you are sure that the folded portions outside the tied bands are wet. Then wring out the water and drop the runner in the dye. Leave as long as the printed instructions direct, then remove the goods, rinse in cold water, wring out, and hang out until partially dry. Remove the tie strings and shake the runner until dry.



FIG. 1. Table Runner Tied and Dyed in Wave Design.

A Table Runner Tied and Dyed in a Wave Design

Another interesting design for the decoration of a table runner is shown in Fig. 1. Unbleached muslin was used in this model, and the dye was a fine, strong blue. When the dyeing was accomplished, the sides and ends were turned in a broad hem, about three-fourths of an inch in width. This hem was held in place with blanket stitching in black Germantown wool. Tassels of this wool, attached to cords upon which decorative beads were strung, were sewed in place at each corner of the runner.

Fig. 2 shows the cloth for the runner pressed smooth and laid flat

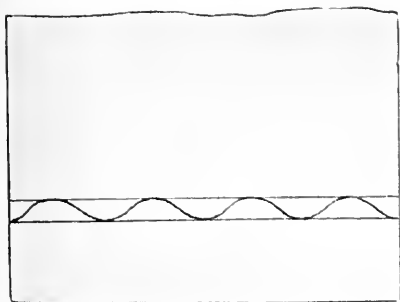


FIG. 2. Wave Line Sketched in Charcoal as Basis of Design.

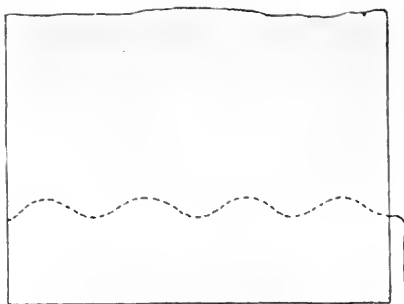


FIG. 3. The Wave Line Expressed in Running Stitch; Charcoal Lines Removed.

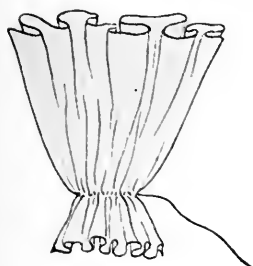


FIG. 4. Gathering Thread Drawn Straight and Tied.

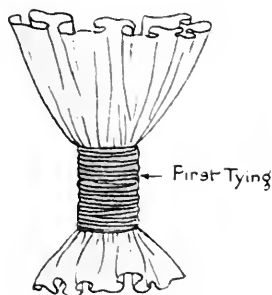


FIG. 5. First Tying.

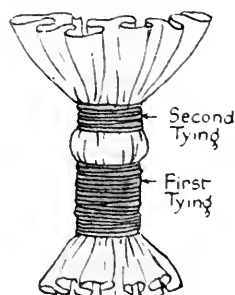


FIG. 6. Design Ready to Dip in Dye.

upon a table. The distance between the edge of the goods and the beginning of the border was first determined, as was also the desired height of the wave. Two horizontal lines were then ruled, using a sharpened piece of charcoal to mark the lines. The wave-like curve was then drawn with charcoal, between the horizontal lines (Fig. 2). This wave line was then sewed with running stitches, and all the marks of charcoal were rubbed from the cloth (Fig. 3). The thread expressing the wave line was then drawn straight and securely tied, to prevent slipping. The folds of muslin were adjusted evenly, and the first tying was wound around the cloth, beginning at the sewed wave line and winding above it (Fig. 5). A space was then left, and with no more sewing, a second and narrower band was wound and tied (Fig. 6). The other end of the runner was treated in the same way. The whole runner was then soaked in cold water until all folds near the tied bands were thoroughly saturated. Then it was wrung out and placed in the dye. The rinsing, drying and untying processes were duly performed, resulting in the design shown in Fig. 1.



FIG. 1. Tied and Dyed Blouse of Unbleached Muslin with Wool Stitchery.

A Tied and Dyed Blouse of Unbleached Muslin, with Wool Stitchery

No more charming use can be made of tied and dyed design than to apply it in the making of a blouse, such as is illustrated in Fig. 1. They are suitable for girls of grammar school or high school age, or indeed for figures of any age, to which the kimono style of waist is becoming.

Fig. 1 shows a blouse made of unbleached muslin. Cotton crêpe, cotton Georgette or silk may be used with equal success. Any color desired may be selected for the dye. The wools used in the stitchery which is employed to enrich the design must harmonize with the color used in dyeing.

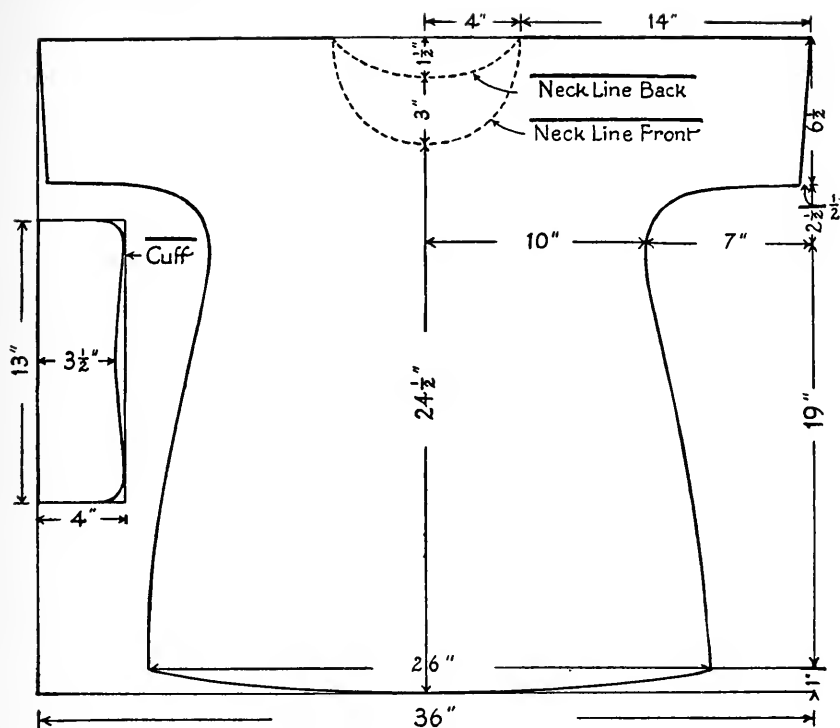


FIG. 2. Draft of Pattern for Blouse.

The blouse illustrated was dyed a salmon pink, with stitchery in light green and dark blue-green Germantown wools. All hems were secured by a double row of running stitches in these two colors. The sleeves were lengthened by the addition of cuffs, stitched on with a sewing machine before the blouse was tied and dyed. A loose belt or girdle may be worn with the blouse if desired. This should be made of the same material and dyed in the same bath with the blouse. Fig. 2 shows the method of drafting the pattern for the blouse. It also shows the pattern for the cuff. Two yards of goods thirty-six inches wide will be required. Lay off all measurements accurately on a large sheet of paper and draw the necessary lines, as indicated in Fig. 2. Then lay the pattern on the cloth, which has been folded in the middle, and cut out the blouse. The neck opening should be shaped to suit the wearer, after the blouse is slipped on, through an opening cut in the middle of the top. The side seams may also be shaped to fit the wearer. They are then sewed together on a machine.

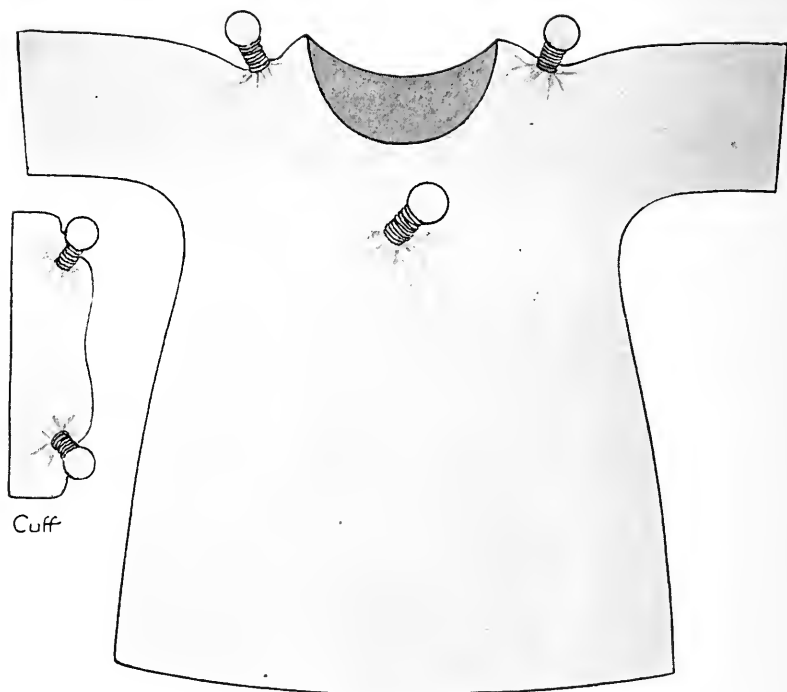


FIG. 3. Blouse Tied Ready for Dyeing

Three spots are tied on the blouse illustrated, one just below the neck opening in front, and one on each shoulder. There are two spots tied on each cuff. These spots may be tied by the use of a marble, as described on p. 135, or by making use of a paper pattern, as shown on p. 137. Fig. 3 shows the bands of cord or rubbers, which are wound to any desired width. Remember that it is highly desirable to secure the interesting "accidents" of color, that creep between the windings, so that the spot may not be an unbroken circle or square of white.

After the blouse is tied, soak it in water, and then place it in the dye, which has been prepared according to printed directions on the envelope.

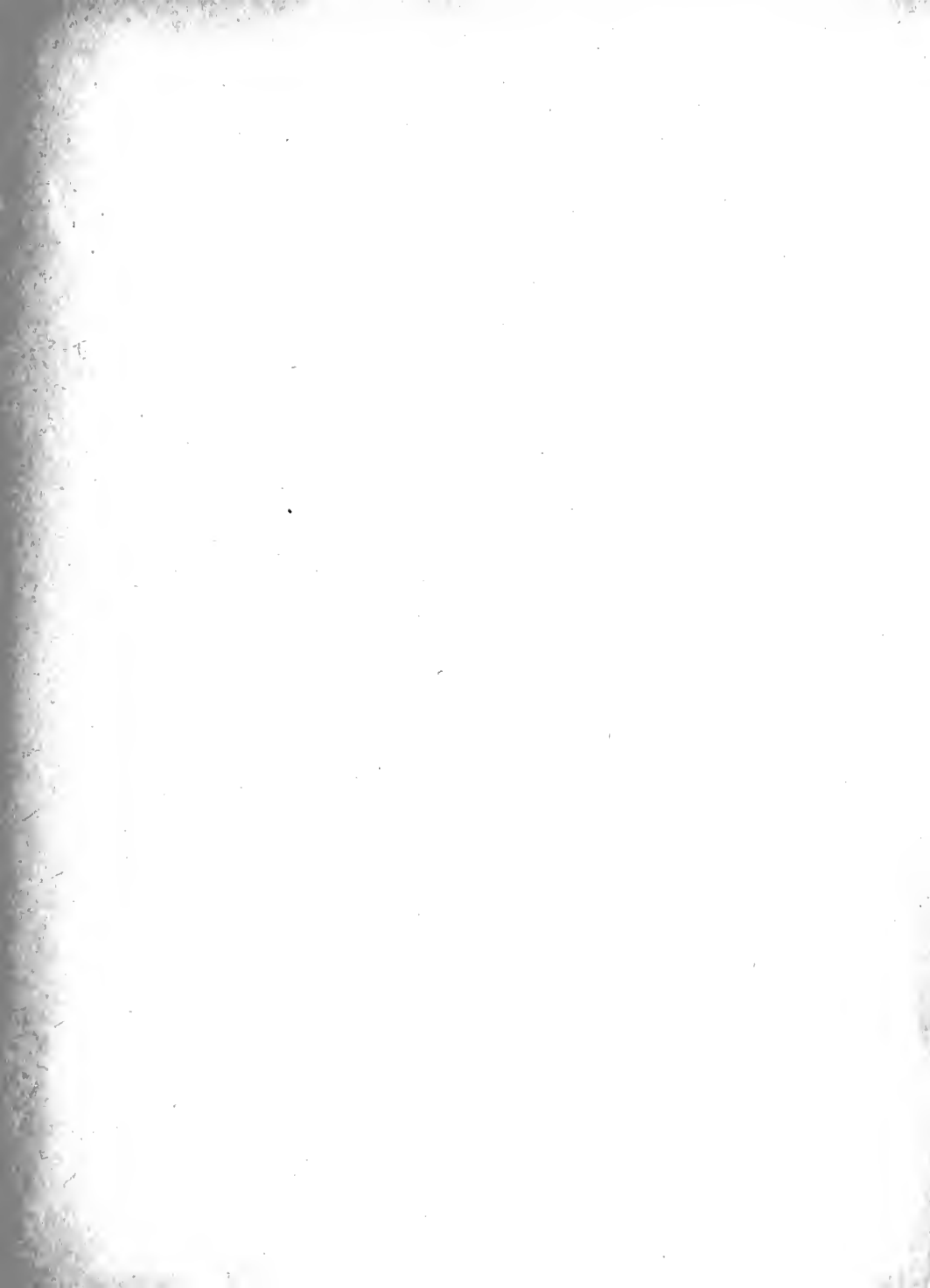
When the blouse is rinsed, partially dried, untied and shaken until thoroughly dry, the stitchery may be applied. The interesting line from the shoulders to the middle of the front (shown in Fig. 1) is first sketched in charcoal, then outlined with a double row of running stitches.

There are many ways in which these blouses may be varied, in the application of tied and dyed design. A broad or a narrow band may be

1

tied around the bottom, as in the table runner on p. 140. A band may be tied around the neck, or a variety of different shapes may be sewed by the use of paper patterns and tied. When the worker has mastered the simple technique of the process, she will begin to invent and devise shapes and decorations of her own. This is true designing.

Tied and Dyed design is particularly attractive when applied to the decoration of children's dresses. The simplest patterns of garments lend themselves best to this form of decoration. The little dress should be made of cotton crêpe or unbleached muslin and all seams should be sewed before the dyeing takes place. Hems may be secured with running stitches of Germantown yarn. The designs should be confined to one large unit well placed on the front as in the case of the blouse just described with a unit on each sleeve and possibly a band across the bosom or a circle of small spots may be tied to outline the neck. This will give a suggestion of a necklace of daisies or small flowers, particularly if yellow centers are added with stitches of Germantown wool. The color of these little dresses should be tints rather than strong colors. The Diamond dye, Turkey red, if properly diluted gives a charming pink. Light blue may be obtained by diluting the strong blue dye.



209

